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THE NATIONAL THEATRICAL WEEKLY


KARZAN

The irresistible Oriental Fox Trot Song—with a captivating swing, a fascinating melody and popularity written all over it. Don't delay—Get it today.

ARTIST COPY
KARZAN

Words by
HAL ARTIS

Music by
WILL. E. DULMAGE



Kar - zan mem-o-ries of hap-py hours You bring when moon-beams steal thru the
Kar - zan sen-ti-men-tal won-der-land, Where love came creep-ing in-to my

sky, Kar - zan un-der-neath your trop-ic bow'rs I spent in
heart, Kar - zan or-i-en-tal splen-dor grand My vows I'm

day dreams my love and I, Long-ing-ly I yearn once more to be
keep-ing I'll soon de-part Nev-er-more, I'll leave that sun-ny shore.

CHORUS

In Kar-zan, land of dreams, Till the dawn, there, it seems, Hearts are

care-free and all its mys-ter-y Seems to enchant me, While in-cense rare is ev'ry-where. When the

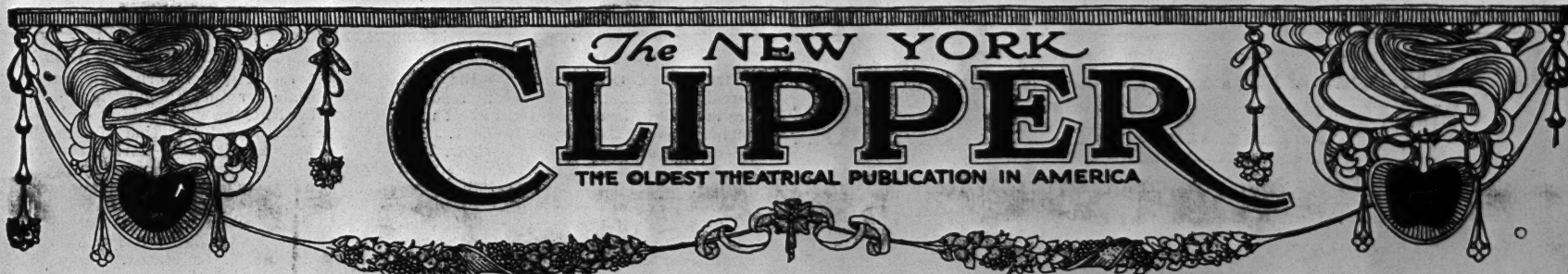
world goes to sleep When the soft shad-ows creep, Then in dreams, it

seems, A dark-eyed maid is call-ing to me In Kar-zan. In Kar-zan.

Write or
wire
for song
or
orchestra-
tion
in any key

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PRODUCERS OFFERING BONUSES FOR BROADWAY OPENINGS

Inability to Get a House Keeping Many Big Attractions on the Road, While Some Have Given Up and Sent Production to Storehouse

With almost as many shows waiting to get into New York houses as there are days in this month, it became known last week that several producers have been offering bonuses to the owners of some attractions now holding forth, in an effort to get these latter to withdraw from New York and let them have the house. They figure it would be cheaper to pay a reasonable amount to the producer of a show, the business of which has taken a slump the last week or two, rather than continue on the road with a new production whose cast is grumbling about being away from New York and getting ready, perhaps, to leave the show.

As a result, the managers of some shows that are booked for opening here within the next few weeks are exceedingly reticent, secretive in fact, about announcing the name of the house in which their show is scheduled to open.

Among them is John Drew in "The Cat-Bird," Rupert Hughes's comedy, produced by Arthur Hopkins. This show closes in Philadelphia next Saturday night and is scheduled to open here within a week. But, so far, the exact date or theatre has not been announced.

"Rollo's Wild Oats," Clare Kummer's play, which the Selwyns presented for the first time last Friday night in Far Rockaway, L. I., follows John Drew in the Philadelphia Theatre, Philadelphia, opening there next Monday night and is scheduled to open here following its Quaker Town engagement. But when and where has not yet been mentioned.

The plays that are definitely announced for opening here within the next two weeks are: "He and She," by Rachel Crothers, in which she will also appear. It was produced by Lee Shubert and is scheduled to open at the Little Theatre February 12; replacing "Mama's Affair," which moves to the Fulton in place of "Big Game," Mrs. Henry B. Harris's dramatic production, which closes at the latter house next Saturday night.

"Shavings," Henry W. Savage's latest play, will open at the Knickerbocker February 16, taking the place of Victor Herbert's "Angel Face," which will make a bid for favor and dollars on the road.

John Barrymore, in "Richard III," is scheduled to succeed himself in "The Jest" at the Plymouth on February 23. Nance O'Neill in "The Passion Flower" leaves the Greenwich Village Theatre and comes to the Belmont on the 16th, following the Russian Isba troupe which plays a week's engagement at the latter house beginning February 9.

The shows which have opened during the last few weeks, or are about to open within a week, and are or will be seeking a theatre here during this month and possibly long afterward, include the following: "Every Little Thing," Wilson Collison's play, which he produced in association with Arthur Klein and which was presented for the first time in Stamford, Conn., last Friday night. "The Sweetheart Shop," the musical play produced

by Edgar MacGregor and William Moore Patch. This show, written by Anne Caldwell and Hugo Felix, opened in Baltimore several weeks ago and floundered around on the road expecting booking here, until last Saturday night, when it closed in Toronto, Canada, the company coming to New York. Now, after being a bit recast, it is scheduled to resume its road tour in Wilmington next Monday night.

"Lassie," a musical version of "Kitty Mackaye," which is the first production of the new producing firm consisting of Wendell Phillips Dodge and Willy Pogany, opened last week in Wilmington; and though it looks like a good piece of theatrical property its producers have been unable thus far to secure definite booking for it here.

Mary Nash and Holbrook Blinn, in Lillian Trimble Bradley's latest play, produced by William A. Brady, opened last week and is awaiting a call to come to New York. William Collier, in "The Hot-tentot," is still out on the road, while Sam Harris, its producer, is scampering around trying to find a house for it here. Elsie Ferguson is scheduled to open in Arnold Bennett's "Sacred and Profane Love," a David Belasco production, but when the show will be able to reach New York is its producer's problem.

"Dere Mable," Marc Klaw's musical production, which opened in Baltimore last Monday night, has no New York booking yet; neither has Kitty Gordon in "Lady Kitty, Inc.," "Tick-Tack-Toe," Herman Timberg's musical revue which opened in Toronto, January 22, or "Betty Behave," Lee Morrison's show.

Then, too, there are Theda Bara in "The Blue Flame," the dramatic vehicle which A. H. Woods has furnished her for her debut in the spoken drama; Lionel Barrymore in "The Letter of the Law," "The Great Illusion," by Avery Hopwood, from the French of Sacha Guitry, which A. H. Woods plans to present in Washington February 22, and "Stand From Under," by William Anthony McGuire, which G. M. Anderson will open out of town February 15.

Several shows which were recently produced out of town have been forced to close through the inability of its producers to obtain an abode for them here, an example of these being "Tillie of Bloomsbury." This piece was presented by A. H. Woods and, after meeting with favor in Montreal and other cities in which it played, has been closed until such time as a house can be obtained for it here.

The Princess Theatre seems to be the only house available for some new show to come into next week, as "What Next," the musical show presented there by a group of society folk for charity, with amateurs in the cast, is scheduled to close next Saturday night.

Earl Carroll recently was forced to close his show, "The Way to Heaven," which he wrote and produced, because of the uncertain road conditions that shows have to combat if they fail to get a house.

MUST BE VACCINATED

TORONTO, Can., Feb. 2.—As a result of the smallpox epidemic which has been particularly virile throughout the Province of Ontario during the last month, all theatrical folk who have had occasion to travel to or from the United States, have had to be vaccinated or present a certificate of recent vaccination.

The members of "The Sweetheart Shop" company, which closed a week's engagement here last Saturday night, were refused permission to enter the United States unless they were vaccinated. Early Saturday morning the company, in a body, submitted to vaccine inoculation. Even after that some of the players had difficulty getting into their own country, for it seems that, when they were asked by government officials to produce their "vaccination slips" they were unable to do so because they had mislaid them.

Recently, Frances Starr and the members of her company playing in "Tiger Tiger" had to undergo vaccine inoculation while touring in this part of the country.

"BEN HUR" IS READY

When "Ben Hur," Klaw and Erlanger's dramatic "institution" begins its twenty-first season next Monday night, in Philadelphia, the following players will comprise the cast of principals: Richard Buhler, Leslie Stowe, Stella Boniface Weaver, Adrian Bellevue, Harry Cowan, Cassius Quimby, Edgar Brydie, Theresa Meehan, Laura Burt, Virginia Howell, Charles Riegel, William Leyden, Peggy May, Earl M. Pingree, T. Jerome Lawler. There will be 150 people, all told, with the show. William H. Wright has been appointed manager and William Gorman is the advance man.

MAYO SUIT STARTS ANOTHER

SAN FRANCISCO, Jan. 31.—Dagmar Godowsky, film actress daughter of Leopold Godowsky, the pianist, has brought suit for \$15,000 against Mrs. Eleanor Mayo, charging slander.

Miss Godowsky claims that Mrs. Mayo damaged her reputation by naming her in a suit which Mrs. Mayo brought against her husband, Frank, for separate maintenance. Mrs. Mayo alleged that her husband has squandered money on Miss Godowsky.

OPENING SHOWS AT ROCKAWAY

Because of its nearness to the metropolitan district, the Columbia Theatre, Far Rockaway, is fast becoming popular with New York producers as a "dog town" house. Rachel Crothers' new play "He and She" is scheduled for its out of town premiere there next Friday night. The house is under the management of the Jupkowitz Brothers.

EQUITY MOVES SATURDAY

The Actors Equity Association will move into its new headquarters at 115 West Forty-seventh Street next Saturday. The four-story building there has been taken over under a long term lease and entirely renovated and equipped for offices and club rooms.

HALL LEAVES MOROSCO SHOW

PHILADELPHIA, Pa., Jan. 31.—Thurston Hall, of Oliver Morosco's "Civilian Clothes," will terminate his contract this week after only a few weeks' engagement on the road with the Morosco play. He is considering offers from producers for the screen.

MARY YOUNG SEEN AGAIN

BOSTON, Mass., Feb. 2.—The play "The Outrageous Mrs. Palmer" opened at the Arlington Theatre to-night. The presentation of the piece marked the return of John Craig and Mary Young to the local stage.

Charles Bickford appeared as Young Palmer, who wins a commission in the American army after falling in love and being estranged from his erratic but brilliant mother. Mary Young portrayed the title role, and her supporting players were Minna Gale Haines, Eugenie Blair, Rupert Lumley, Cora Witherspoon, Miriam Doyle, Keith Macauley Ross, Bert Pennington, Betty Barnicoat, Marjory Dalton, Jessal Allison, Oscar Grey Briggs.

"The Outrageous Mrs. Palmer" is a vivid and deeply emotional study of a famous stage star who permits a scandalous story concerning her past life to separate her son, whom she loves jealously, from his fiancée. Then the youth goes overseas with the American army and soon after this is reported killed in battle. It is this new crisis in her life that brings out Mrs. Palmer's best qualities and, incidentally, brings the play to a happy ending.

The engagement here will be comparatively brief and then the tour will begin.

WANT CORT TO PAY

Contending that they have not yet been paid for the first public performance, five members of the chorus of the "Fiddlers Three" company last week filed complaints with the Chorus Equity Association against John Cort, the producer. According to the complaints, they received no salary for the opening performance of the company last Fall in Washington, that performance being styled by the producer as a dress rehearsal.

The claim is based on an Equity by-law, which states that any performance at which admission is charged is to be considered as a regular performance and not a dress rehearsal.

WIFE DIDN'T LIKE MARRIED LIFE

SAN FRANCISCO, Jan. 30.—Walter Belasco, former member of the Alcazar Stock Company and, for the past two years, a moving picture actor, was granted a divorce last week. Belasco said that he and his wife went to Los Angeles two years ago to engage in moving picture work, and when he finished his contract and decided to return to San Francisco, his wife refused to accompany him, and later informed him by letter that she was dissatisfied with married life and had no intention of returning to him.

FIGHT AT DRESS REHEARSAL

SAN FRANCISCO, Jan. 30.—A rough and tumble fight took place between Lewis Nussbaum, leading man of the Grossman Yiddish Theatrical Company, and Jack Protes during a dress rehearsal of "The Woman's Conscience," on the stage of the Savoy Theatre. Nussbaum, it is charged, called Protes "a rotten actor," and in the battle that followed Protes was worsted. Protes swore out a warrant for Nussbaum's arrest.

ALLENBY FILMS DUE HERE

WASHINGTON, D. C., Jan. 31.—Lowell Thomas has arranged to bring the English success, "With Allenby in Palestine and Lawrence in Arabia," to this country, and will open then here Feb. 16th.

STRIKE OF ARTISTS CLOSES NEW ORLEANS OPERA SEASON

After Series of Misfortunes, Company Stops When Performers
Demand the Salaries Be Guaranteed for Rest of Season
—Opera House Recently Burned

NEW ORLEANS, Jan. 30.—Following a season of stormy sailing, the local French Opera Company, which was reported to be in a state of financial collapse several weeks ago, went on the rocks this week, when members of the troupe refused to make their appearance until salaries were guaranteed them for the remainder of the season. Such action being impossible, according to Louis P. Verande, manager, there was a severing of obligations and the company was disbanded.

The walkout occurred a few hours before the curtain was scheduled to rise on a presentation of "Louise" and several hundred subscribers, who had flocked to the Athenaeum Theatre at the usual time, were turned away.

During the past season, the opera company has been the victim of a series of misfortunes. First, the local Opera House was destroyed by fire, involving a complete loss of costumes and scenery and then inclement weather played havoc with the attendance.

When seen last night, Verande, who is reported to be a heavy loser, showed an agreement bearing the name of the entire

troupe, whereby they expressed themselves as satisfied with a pro rata basis of payment that was decided upon last week. The general protest of the singers was brought on, he stated, following a discussion with M. Conrad, the tenor, over a salary question. They became fearful of the outcome of the season and demanded that salaries be guaranteed for the remainder of the season, or up to the end of the month.

According to Verande, no effort will be made to hold members of the organization to their agreement and all persons connected with the troupe have been paid up to date, including artists and stagehands. Transportation for the orchestra back to New York has been arranged for and all outstanding bills are to be paid.

Several weeks ago, Verande was in New York in an effort to interest Mrs. Oscar Hammerstein in a French opera project for the Manhattan Opera House. But, in view of the fact that Morris Gest's lease does not expire on that house until the beginning of next season, plans failed to materialize.

ATTACH HAMMERSTEIN SHOW

TULSA, Okla., Jan. 30.—An attachment suit is pending here in the District Court against Arthur Hammerstein and his musical production, "Somebody's Sweetheart." The plaintiffs in the case are A. C. Sinclair and Clifford Hastings, who are seeking to recover \$500 on a claimed canceled engagement and an additional \$100 for attorneys fees.

"Somebody's Sweetheart" played here January 13, and on that date Prentice and Bell, attorneys for the plaintiffs, procured an attachment against the show. However, the manager deposited a \$500 bond, which had the effect of lifting the attachment and the show was permitted to proceed on its tour.

The complaint sets forth that, last November the show was booked for presentation here January 15. It was to have played at Convention Hall, on a percentage basis of 75-25. There was a clause in the booking agreement, the complaint states, under the terms of which the show was not to be presented anywhere else in this city before it played Convention Hall. However, Hammerstein canceled his original booking here and, instead, booked his show through J. Prothero for presentation on the 13th, it being stated that Prothero bought the show out for the engagement, paying Hammerstein \$1,500 outright.

Hammerstein is represented here by Attorney Frederick W. Kopplin, who has interposed an answer in which it is set forth that Hammerstein was within his contractual right when he elected to cancel the Convention Hall booking.

At the office of House, Grossman and Vorhaus, Hammerstein's attorneys in this city, it was stated by Alfred Beekman, a member of the firm, that several witnesses now in New York will have to be examined here before the case comes to trial in Tulsa.

"MASK AND WIG" PLAN SHOW

PHILADELPHIA, Pa., Jan. 31.—The Mask and Wig Club, of Philadelphia, are planning one of the most elaborate productions ever attempted for the annual show during Easter week. "Don Quixote, Esq.," is the title of the production, and it will be a musical comedy. Joseph Henry Hoff, of the sophomore class in the Wharton School is the author of this year's production. Charles P. Morgan is director of the show and Charles Gilpin has written most of the music.

"DADDIES" WINS

CINCINNATI, Ohio, Jan. 31.—Judge W. Meredith Yeatman's decision, rendered here last week, has had a great effect upon the business of the "daddies" show. The children, who are part of the show, have caused much trouble since the piece went on tour, due to the over-zealous efforts of various children's societies. Following the precedent of the others, the local Children's Protective Association had the representatives of Belasco arrested. When the case came up for trial, Judge Yeatman rendered the following decision.

1. The evident purpose of the statutes under which this action was filed is to prevent children from appearing on the stage under circumstances detrimental to their welfare. But when shown that their welfare is not being harmed, the courts will not interfere with the procedure of children in the cast.

2. During these times of unrest in every country of the world the court will not interfere with the utterance of propaganda which is calculated to create a belief in the course of sympathy and helpfulness between all the nations alike, such being the apparent mission of the play and its people now under consideration. On that point alone the appearance of children in this case is fully justified.

3. The objection that one of the children assumes a position of disobedience in this play is not well taken because that attitude was one of the necessary arguments to the final and logical conclusions of the play.

The first holding of the court will be read with interest by the vast amusement patronizing public of the United States, because the judge evidently takes the stand that there is no harm in permitting children to appear in the presenting of plays provided their surroundings are wholesome, pleasant and convenient, the court having in mind that their educational opportunities must not be neglected.

In the cast of Mr. Belasco's play it was plainly shown that the children were given opportunities of tutorship such as are enjoyed only by children residing in communities that have schools of the most modern character.

It seemed to observers that Judge Yeatman was impressed by the statement of one of the counsel that these children of the Belasco play are destined to find their livelihood behind the footlights. While performing in the play they were preparing for the designated profession of their life time. In conclusion the court said:

"The parents of the stage, and their children, are to have rights in determining their occupation, else actors will in time cease to exist; for we all agree that actors of the greater type are born and not merely created by force of circumstances. These are critical times in the period of our country's history, and the children serve to make the wonderful, helpful and good propaganda and should receive every encouragement from all our people alike. At no time should mere technicalities be permitted to dominate over common sense, therefore this case is dismissed."

AMATEURS ARE AMBITIOUS

That "What Next?" the musical comedy presented by society amateurs at the Princess Theatre, is soon to be produced with a professional cast, became known early this week when Mrs. Antoinette Perry Frueauff, who financed the present production, announced her intention of entering the productive field.

Mrs. Frueauff, who appeared several seasons ago as leading woman with David Warfield in "The Music Master," and was then known as Antoinette Perry, has acquired the sole rights to the production, including costumes and scenery. She plans to have the book re-written and to engage a professional cast, placing the piece in rehearsal as soon as the present run has been discontinued. Frank Smithson, who had charge of staging the amateur production, will make the needed changes and will direct the professional cast.

It was stated last week that an effort will be made to secure the Princess for the professional run of the play. Morris Gest and Florence Ziegfeld are also reported as being interested.

MUSICIANS WILL ASK RAISE

That resolutions favoring an increased wage scale for theatre musicians will be introduced at the next annual convention of the American Federation of Musicians, to be held in Pittsburgh during the latter part of May, became known last week.

According to Herman Weber, president of the A. F. of M., there is little or no doubt as to whether the resolutions will be adopted by the labor body. The present wage scale, he stated, whose minimum is in the neighborhood of \$40 a week, being insufficient to meet the ever-increasing economic demands of the country.

The increase will be a large one, according to officials of the M. M. P. U., the largest A. F. of M. local in this city.

FINDS LONG LOST CHILD

ATLANTIC CITY, Jan. 31.—Demaris Easton, who says she is a dancer and actress, this week failed in an attempt to recover her child Marjorie, eleven years, old, from its foster parents, Mr. and Mrs. James O. King, of Cedar Grove. The girl decided that she preferred the quiet country life of Cedar Grove to the life of travel and adventure that her mother offered.

Miss Easton, who, according to report, is the intended wife of Jacques Bustanoby, New York restaurant man, became the mother of Marjorie when she was but fifteen years of age. She has been searching for her daughter for the past nine years. The judge allowed her the privilege of seeing her daughter whenever she wanted to.

HACKETT GETS "CYRANO"

James K. Hackett last week obtained the rights to "Cyrano de Bergerac" from the widow of Samuel E. Gross and announces that he will produce it in the Spring. Edward Vroom, an actor-manager, recently announced it for a number of special matinees at the Selwyn, but Mrs. Gross began legal action to restrain him. The piece was written by Edmond Rostand, a member of the French Academy, who died last year. Gross, a Chicago real estate man, obtained a court decision about twenty years ago that "Cyrano" was based on his less known work.

SHIP CONCERTS TO AID FUND

The Actors' Fund will, hereafter, receive a percentage of proceeds from all concerts given aboard ships carrying American performers to Europe and back. The purpose of this is that, inasmuch as American theatrical talent provides these concerts for different charities, they might just as well remember their own. The purser on each ship is to forward the amounts, and a memorandum of the transaction will be kept as a voucher.

"BUCKING THE TIGER" QUILTS

After bucking contested bookings for the past month, Lewis Sulznick's first and only attempt at legitimate production, "Bucking the Tiger," closed in Providence last week and was ordered in. According to present plans the piece will lay off indefinitely, with the hope of securing a Broadway playhouse.

SIGNS FRANCES WHITE

Frances White last week entered into an agreement with Arthur Hammerstein for five years beginning next September. She will then appear in a new musical comedy which Otto Harbach and Frank Mandel have been commissioned to write.

TAITS CUTS OUT CABARET

SAN FRANCISCO, Jan. 31.—Tait's Cafe, which has been offering cabaret shows for a number of years, has made a change in policy and will dispense with all entertainment of any kind. In the future, it will be conducted as a restaurant business only.

ROB DES MOINES BOX OFFICE

DES MOINES, Iowa, Jan. 30.—The box office in the Casino Theatre here, was robbed recently of \$22. This was the sixth robbery in a day in that vicinity.

HILL REHEARSING "PENNY ANTE"

Gus Hill has in rehearsal a new show called "Penny Ante." It is a musical show, and will open in Newport News

NEW ALBANY BILL ASKS STATE CONTROL OF THEATRES

Measure, Introduced Ostensibly Against Ticket Speculators, Has
Clause Asking for Power—Most Radical
Move in Years

A bill seeking to bring the theatres of New York City and State under the control of an Albany-appointed official, on the ground that they are "quasi-public" institutions, was introduced into the State Senate last Thursday by Senator Abraham Kaplan, whose home here is at the Hotel Ansonia.

Ostensibly, the bill was framed to control the operations of ticket speculators who, under the recent decision rendered by Judge Rosalsky, may charge as much as they please as long as they do not vent the pasteboards along the sidewalks. Buried down in the middle of it, however, is a clause that seeks to give the State its power to exercise control over the theatres.

This bill, managers say, is the most radical measure ever aimed at ticket speculators in particular and the theatres in general, through legislative action, in this State. They point out that, just as soon as the theatre is declared legally to be a "quasi-public institution" conflicts with the authorities concerning its conduct will ensue from time to time, chiefly by reason of the dominant hand the State will necessarily have in its affairs. And that the State would continue permitting the managers to look after their theatres without voicing its say in the matter is hardly a thing that they would expect. For, once given the power to do so, the tendency to regulate through legislative enactment would prove too strong for the State authorities to resist.

However, it was learned early this week that the managers are going to call a meeting shortly at which it will be de-

cided through what medium Senator Kaplan's bill, as it now stands, may best be combated by them; whether they will place the matter in the hands of the United Managers' Protective Association or whether a special committee, composed of five managers, will work independently against passage of the measure.

At the Hotel Ansonia last Saturday, Senator Kaplan stated that the bill was not aimed at theatres "because we have no fault to find with the manner in which they are conducted at present. In fact, we know that they are run honestly."

He explained that his measure was aimed directly at the speculators who, under its provisions, would be required to procure a license to conduct their business and that no license could be issued unless the licensee first agreed in writing not to sell tickets for more than twenty-five per cent. above the price printed on each ticket. Thus, if it was found that the speculator was getting more for each ticket than the limit fixed by law, he would be breaking his written agreement, and his license would be automatically revoked.

Although Senator Kaplan stated that he introduced the bill after conferences with Assistant District Attorney Kilroe, who was one of the framers of the city ordinance recently declared invalid by Judge Rosalsky, it is said that two of the leading ticket agencies are in reality back of the measure.

Several ticket brokers along Broadway stated early this week that this bill is just "another one of those things that will be thrown out."

APPEAL FROM ARREST CHARGE

Louis Goodman, a New York attorney, has begun action on behalf of Mr. and Mrs. Harry Weber, who were arrested some weeks ago in Canada on a charge of stealing a fur coat and, as a result of his action, the entire case is to be reviewed by the Canadian Government.

The Webers state that they bought the coat in good faith from a traveling salesman, and that their arrest and subsequent trial was unfair. They claim that the evidence submitted against them is false and perjured. They are at present incarcerated, awaiting the action of the courts in the matter. They will resume their bookings in their act, "Dancing à la Carte" as soon as the case is settled.

SETTLE CASE OF DEAD GIRL

The case of Adele Freeman, deceased, against the Wilmer-Romberg Producing Company came before the Chorus Equity Board of Arbitration last week, resulting in a compromise, wherein the deceased was awarded salary for one week and one day.

In view of the fact that the complainant was killed last Thanksgiving in an automobile accident in Springfield, Mass., following her dismissal, without notice, from the Wilmer-Romberg show, the arbitrators agreed to compromise, the award going to the sister of the deceased.

CLEVELAND HOUSE PROGRESSING

CLEVELAND, O., Jan. 30.—The Ohio Theatre, being built here by A. L. Erlanger, is rapidly nearing completion. The house is on Euclid Avenue, near Fourteenth Street, right in the midst of the shopping district.

The structure is four stories high with a handsome terra cotta front and has a seating capacity of 1,800. Robert McLaughlin, author and producer, who is superintending the building of the theatre, will be its first resident manager. The theatre will house attractions booked by the Klaw and Erlanger Syndicate.

HARRIS WINS FILM CASE

Judge Platzek, in the Supreme Court, last week granted the application made by William Harris, Jr., Samuel Shipman and John B. Hymer, to restrain Carlyle Blackwell from using the title "East or West" for the latter's latest screen vehicle. The only condition imposed on the plaintiffs by Judge Platzek is that they file a \$5,000 bond.

In the petition, Harris, Shipman and Hymer allege that, although "East Is West," the successful play which the former produced and the latter two wrote, and which is now running at the Astor, is dissimilar in plot from the film feature in which Blackwell appeared, there is such a similarity of title between the two as to diminish the ultimate value of the play's motion picture possibilities.

Joseph Friedberg, in opposing the application for an injunction, set forth that he controls the "East or West" picture on the production of which \$75,000 was spent.

In his decision, Judge Platzek held that "East Is West" is a "fanciful title" upon which it is easy to infringe, as was done in this case.

WILLIAMS SUES FILM MEN

John D. Williams last week began suit in the Supreme Court against Jesse D. Hampton, Henry B. Warner and Robertson and Cole, for \$100,000. In his complaint he alleges that he is the exclusive owner of the rights to the play "Sleeping Partners."

He also states that on Aug. 24, 1918, he engaged Warner to star in the production for a consideration of 10 per cent. of the gross receipts. Warner appeared in the cast for several months and was successful in his portrayal of his star part. Williams then alleges that the defendants made Warner an offer which made him violate his contract and jump to the films. Since then "Sleeping Partners" has been forced to close.

"PASSION PLAY" REHEARSING

Members of the Union Hill Parish Players last week began rehearsals on the annual "Passion Play" to be presented in the Columbus Auditorium at Union Hill, N. J., on February 18 and continued throughout the Lenten season.

Because of the improbability of the resumption of the original play, staged at Oberammergau, Bavaria, this year, on account of the war and subsequent death of many of the original cast, it is the determination that this year's Union Hill program shall excel all previous efforts.

The two complete casts which will alternate during the presentation of the play have been drawn from all walks of life. Leonard Heinzmann, a silk manufacturer, will take the part of the Saviour, while the parts of Mary Magdalene and Claudia Procula will be taken by Mary Schuck, a clerk, and Elizabeth Foersch, a typist.

Other characters are as follows: Caiapha, Joseph Heinbuch, assistant bank cashier; Ananias, Frederick Eid, machinist; Pilate, Dr. Russell Burnham, physician; Herod, Frank Haussmann, student; Peter, Engelbert Heinzmann, draughtsman; Joseph of Arimathea, Peter Henzi, printer; Judas, John and Thomas Fuchs, accountant and mechanic, respectively; Simon (leader of Sanhedrin), Frank Otway, mechanic; Merodias, Magdaline Mausmann, seamstress; Veronica, Charlotte Pilger, stenographer; Salome, Madeline Stahl, bookkeeper; Roman captain, John Mayer, pearl button worker.

So that each member of the cast shall appreciate the value of modern stagecraft, arrangements have been made for the holding of several rehearsals in the Capitol Theatre, New York, prior to the premiere. The stage of that theatre, together with all theatrical accessories, has been turned over by the management to the Union Hill players.

The play includes six spectacular scenes and ten tableaux. Performances will be given on Tuesdays, Thursdays and Sundays, with matinees Saturdays and Sundays.

RE-VAMP "SWEETHEART SHOP"

"The Sweetheart Shop," the latest musical production of the recently organized firm of Edgar MacGregor and William Moore Patch, closed last Saturday night in Toronto, and the members of the company arrived here early Monday morning. The show will remain closed but a week, being scheduled to continue its tour with several new principals in the cast in Wilmington next Monday.

The new additions to the cast are Lawrence Wheat and Mildred Richardson, succeeding Albert Brown and Estelle McMeal.

For a time it was thought that the show would open here at the Knickerbocker Theatre, following "Angel Face," which is scheduled to close Feb. 14, but it appears that Henry W. Savage's latest production, "Shavings," was given the preference by the K. and E. booking office, with the result that "The Sweetheart Shop" will have to continue playing the hinterland theatres indefinitely.

WELTY ESTATE COMES TO \$9,010

The estate of George M. Welty, who died last year, amounts to \$9,010, after all expenses have been deducted. Welty was formerly an associate of William A. Brady.

The total estate amounted to \$12,177.93. Deductions were as follows: \$840.82 for funeral and administrative expenses, \$2,326.35 for creditors, which left a balance of \$9,010 to be distributed among sisters, brothers and nephews.

MRS. CASTLE GETS ALL

Surrogate Cohalan allowed the probate of Vernon Castle's will last week, in his court. It was filed last May and names Mrs. Castle sole heir and executrix. The exact amount of the Castle estate is not known.

GOLDEN SHOW RE-OPENING

"Howdy, Folks!" John Golden's latest production, which is "Thunder" worked over, will have its premiere in Indianapolis March 1. It will then go to the Olympic Theatre, Chicago.

GUARD MAY SUCCEED BROWN

Will Guard, at present publicity director of the Metropolitan Opera Company, is being mentioned as the man most likely to succeed John Brown, who resigned last week as Eastern manager of the Chicago Grand Opera Company.

Brown's resignation takes effect Feb. 15, on which date his contract with the Chicago operatic organization expires. He has accepted a position, said to be paying \$7,500 a year to start with, with the Columbia Graphophone Company, as assistant manager of its local laboratory. As such, he will engage artists for the phonograph company.

It is reported that were Campanini alive today Brown would not be leaving the Chicago operatic organization, for he was on the friendliest terms with the late impresario. In fact, it was Campanini who was chiefly instrumental in bringing Brown over from the Metropolitan. And, although there has been no report of any breach between Brown and the officers of the Chicago company, it is said that, following Campanini's recent death, Brown was shorn of a great deal of his managerial power here by the operatic powers that be in Chicago.

That Will Guard would not be out of place as head of the Chicago Opera Company here is attested by his familiarity with high-class opera gained after years of experience both in this country and abroad, first under the late Oscar Hammerstein and for the last ten years with the Metropolitan Opera Company.

He is a former newspaper man, speaks several foreign languages, including French and Italian, has written special articles for dailies and other publications, and, during the first year of the war, wrote a series of letters from Paris describing conditions there.

GETS \$54,007 JUDGMENT

Frances Alda, opera singer, was last week awarded a judgment of \$54,007, against the estate of Joseph R. Lamar, in the report of Charles E. Brown to the Supreme Court. In her complaint, Mme. Alda asserted that Lamar, in consideration of the transfer of her brokerage account to the firm of Prince and Whiteley, agreed to take charge of her account and guarantee her against loss. She said she transferred the account and lost \$92,500 by the deal. The referee found that only \$52,181 had been lost through Lamar's management, and this sum, with interest, was allowed.

CARTER LOSES SEATTLE LEASE

SEATTLE, Jan. 31.—Monte Carter's musical comedy company closed at the Oak Theatre last night, after playing there for three years. They ended their engagement for the main reason that the lease on the Oak Theatre, held by Carter, has expired. Carter will try to secure another house at an early date.

PLAN NEW ROCHESTER HOUSE

ROCHESTER, N. Y., Jan. 29.—A site for a new vaudeville and moving picture house has been purchased by George E. Simpson, president of the Regordon Corporation. The property is said to have cost about \$250,000. The theatre planned will cost about \$1,000,000 and will seat 4,000.

WOODS REHEARSING PLAY

"The Unseen Hand," another of A. H. Woods' products, is in rehearsal. In the cast are: Malcolm Williams, William J. Kelly, Felix Krembs, Alma Belwyn, Ruth Hammond, Philip Lee, Howard Lang, William Lloyd, Harry Shutan, John Moore and John Wray.

BUSHMAN HEADED EAST

"The Master Thief" company, in which Francis X. Bushman and Beverly Bayne are co-stars, is headed East, according to reports received from the Coast last week. This company claims the mileage record for road shows this season.

COHAN BUYS TOWN HOUSE

George M. Cohan last week bought for his city residence the four-story dwelling at 41 West Eighty-sixth street. The property and house are valued at \$100,000.

BURLESQUE GIRL STRANGLER TO DEATH IN CLEVELAND

Member of "French Frolics," said to Be Frances Altman, Found in Snow Heap. Police Seeking Man in Naval Uniform With Whom She Was Seen

CLEVELAND, O., Feb. 2.—The body of a girl said to be Frances Altman, a member of the "French Frolics" Burlesque Company, managed by Eddie Daly, which played the Empire Theatre last week, was found here today half buried in a heap of snow back of a garage. Death had taken place fully twenty-four hours before, and the fact that her limbs were extended into small pools of water, where they had frozen, leads the police to believe that her murdered body had been placed in its cold resting place late Sunday afternoon, at which time a bright sun had partially thawed the snow that covered the ground.

Death was evidently effected by strangulation, for the throat of the victim bore the plain imprints of a man's forceful grasp, the marks being so plain and extending so far about the neck that they were visible to those who discovered the crime, even before her body was turned up from the snow in which it was hidden, face downward. Then it was discovered that the nails of her murderer had been dug far into the flesh long after rigor mortis had set in, for the indentations were deep, as though the person who made them had been in an intense rage. Marks upon the body and her dishevelled

clothing gave evidence that the deed was not accomplished without a struggle upon her part.

Late today, the police, after taking finger prints of the assailant from the neck of his victim, began a search for a man in a navy uniform, said to have been the last with whom she was seen on Saturday. She met him after the show, but what transpired between then and the time her body was discovered is not known. The company went to Detroit.

The dead girl is said to have also been known as Mrs. Frances Altman Stockwell, and on both her arms is the tattooed inscription, "I Love W. W. Stockwell." Her home is said to have been either in Paterson or Philadelphia.

A peculiar feature of the case is that no footprints were discernible in the snow about her body, but this may be accounted for by the fact that there was a very light fall of snow Sunday night which may have obliterated any trace that was left.

No money was found on the body, but there was a note which read: "If you come out of this, don't dare to come back to your little hubby in Denver."

BRADY GETS NEW ONES

William A. Brady last week announced the acquisition of the rights of a number of new plays. They include: "The Red," by Harry Chapman Ford, a new author; "The Wedding Ring," by Owen Davis, which will be given a trial performance at the Plymouth Theatre, Boston, on February 10, and "Opportunity," by John T. Glynn and Owen Davis, to be presented in Philadelphia on February 11, at the Lyric Theatre, with James L. Crane and Alice Brady in the leading roles.

Arrangement has also been made between Brady and Jessie Bonstelle for a string of stock companies to be conducted under their joint management during the summer months in the larger cities. On March 1 the producer will go to London to superintend the production there of "The Man Who Came Back."

PUTS IN STOCK

SAN FRANCISCO, Jan. 30.—The Majestic Theatre, located in the Mission district, is open with a new stock policy, featuring George X. White and a company consisting of James G. Edwards, Minor Reed, Will Vernon, Frankie Darling, Minerva Ureka, Norma Leslie and the following singing chorus: Claire Holliday, Winnie Carpenter, Maizie West, Genevieve Murphy, Vera Knight, Blanche Ensing, Mai Dianna, Baba Walker, Mabel Hughes and Virgie White. A runway has been installed which proved to be quite a novelty in the Mission district. F. M. Heffernan is managing director and B. Muller house manager.

BALTIMORE LEGION GIVING SHOW

BALTIMORE, Feb. 2.—The American Legion of this city will give a circus performance at the Fifth Regiment Armory the week of March 8. The following acts will appear: The Four Jansleys, Starrett's Bijou Circus, Flora Brothers, Zita and Bowen, Four Everetts, Clarks Razzillians Trio, Attens and Frederick and Bonette; booked by Lou Redelshiemer, of New York.

"THE DICTATOR" REHEARSING

The revised version of "The Dictator," with music by Silvio Hein and book and lyrics by Frank Craven, has been placed in rehearsal under the direction of R. H. Burnside. Craven, who will appear in the leading role will be supported by the following cast: Jack Prouty, Russell Mack, George E. Mack, John Parks, Gladys Caldwell, Marion Sunshine and Flora Zabelle.

T & D BUY CHOICE SITE

SAN FRANCISCO, Jan. 30.—Turner and Dahnen have purchased 310 feet on Fourth street, 165 feet from Market, just back of the California Theatre. The lot has three frontages, which includes two corners, and contains 47,625 square feet.

The price paid for the lot is close to \$600,000, and a theatre estimated to contain 5,000 seats will be erected at once. The cost of the building is to be about \$1,000,000. The theatre proper will be 155 x 190 feet, with entrance of 50 x 120 feet at the corner of Stevenson and Fourth streets.

ACTOR IS WILLED \$42,000

CHICAGO, Feb. 2.—Billy Doss, now featured in "On The Mississippi," touring the W. V. M. A. time, has fallen heir to 12,000 pounds, English money, which, at the present rate of exchange, is about \$42,000. The money was left to him by his grandfather, who died recently in Liverpool. Doss says that he will stay in the theatrical business, and produce big acts with his partner, Tom Powell, of this city.

LYRIC, FRISCO, LEASED

SAN FRANCISCO, Jan. 30.—A. C. Blumenthal and company, the theatrical real estate brokers, have leased the Lyric Theatre for a term of twenty years to S. Gordon of the Gordon Trading Company. This house is located on Fillmore street, right in a residential theatrical district. The gross rental is reported to be \$200,000.

RETURNS TO LOEW

SAN FRANCISCO, Jan. 30.—Leo Weinberger, for several years in the employ of Marcus Loew, and recently with the Universal Film Company, is back again on the Loew staff, and will have charge of building operations under the recent affiliation of the Ackerman and Harris interests.

REVIVING "THE NEW LEADER"

Sam Mann is going to revive the original "New Leader" act with himself and original cast. Three members of the act, playing throughout the west on The Western Vaudeville time, have been drafted for the revival.

LA BLANC LEAVES EQUITY

Leon La Blanc last week resigned as traveling secretary of the Chorus Equity Association, to become stage manager of the Ed Wynn Carnival company, playing in Boston.

WIFE GETS DE KOVEN ESTATE

According to the terms of the will of Reginald De Koven, filed for probate in the Surrogates' Court last week, he leaves his entire estate for the benefit of his widow, Mrs. Anna Farwell De Koven, and directs that upon her death it shall go to Mrs. Ethel De Koven Hudson, daughter.

In his will De Koven stated he had made contracts with various music publishers and managers for the production of his operas and plays from which he derived a large revenue, and he authorized his executors to continue similar arrangements at their discretion.

The will further directs that the income accruing from compositions is to be made part of his general estate comprising of his wife's trust fund. The value of the estate is mentioned formally in the petition as more than \$1,000 in real and personal property.

"BIG GAME" CLOSING

"Big Game," Mrs. Henry B. Harris' latest dramatic production, is scheduled to close at the Fulton Theatre next Saturday night, and that "Mama's Affair," Oliver Morosco's comedy hit, by Rachel Barton Butler, will be transferred from the Little Theatre, where it is now playing, to the Fulton. The latter play will open in the larger house next Monday night.

"Big Game," while not reckoned an out-and-out hit by the press, was accorded excellent notices, so much so that they portended some sort of run. But the "flu" came along and played havoc with the business.

STUDENTS GIVE SHOW

SYRACUSE, Jan. 30.—"Young America," a three-act comedy by Frederick Ballard, produced some three years ago at the Astor Theatre, New York, by Cohan and Harris, was presented here this week by the Boar's Head Dramatic Society of Syracuse University, at the Wieting Theatre, under the direction of Prof. Lewis Parmenter.

WESTON DOING MUSICAL COMEDY

NEWPORT, R. I., Jan. 31.—Kendall Weston, manager of the Lafayette Players, has given up his plan of not producing musical comedies, and accordingly will put on as his first effort in that line "The Little Millionaire," a George M. Cohan play, next week.

AIDING RALPH KOHN'S WIDOW

Martin Herman has charge of raising a trust fund for the benefit of the widow and child of Ralph I. Kohn, A. H. Wood's right-hand man, who died recently. The purpose of the fund is to take care of the widow and her two children, the second child being expected shortly.

"HONEY GIRL" OPENS MONDAY

"The Honey Girl," being produced by Sam Shannon and Sam Harris, will have its premiere in Stamford on Monday. The show is a re-written version of "What's the Odds," and is being staged by Sam Forrest.

DITRICHSTEIN GETS NEW SCRIPT

The English and American rights of Eugene Brieux's latest play have been secured by Leo Ditrichstein. The piece, "Les Americains Chez Nous" (The Americans With Us), will be translated by Ditrichstein.

BESSEY OPENING IN ILLINOIS

BLOOMINGTON, Ill., Jan. 31.—Jack Bessey is to open a stock company for a permanent engagement here shortly. He will use the Chatterton Theatre. His opening bill will be "Here Comes the Bride."

WILNER HAS NEW ONE

Wilmer and Romberg, producers, who put on "The Magic Melody" have acquired a new comedy called "Rado," which they will produce shortly. The play is by Ben Harrison Orkow, and Albert Lewis.

OTIS OLIVER IS HERE

Otis Oliver, the stock manager and producer, is in New York securing new plays for his Summer companies.

JUNE ELVIDGE DIVORCED

Lieut. Frank C. Badgley was awarded an interlocutory decree by Justice Pendleton in the Supreme Court last week in his divorce action against his wife, June Elvidge, motion picture actress. They were married November 19, last.

According to her husband and the testimony in support of his allegations, a few months of married life was sufficient for Miss Elvidge. Although the defendant made a vigorous defence, the findings were against her. Under the ruling of the court, the actress is forbidden to marry in this state during the life time of the plaintiff. The co-respondent was described and named only as "Jack."

RICHMOND THEATRES STAGGERING

RICHMOND, Va., Jan. 31.—New rules affect the theatres here, which will be open from 10.30 to 1; from 2 to 6.15, and from 7 to 10. During intermissions, the theatres will be thoroughly fumigated. Persons who cough or sneeze during performances will be ejected under the new rule, which will be in force until the "flu" danger, now prevalent, is over.

"FLU" CLOSSES ASHEVILLE

ASHEVILLE, N. C., Jan. 31.—The City Commissioners ordered all theatres closed at a meeting this week, due to the increase in influenza cases. The theatres were included in an order which closed schools, churches and prohibited lodge and club meetings.

STOCK DOING WELL

TOLEDO, O., Jan. 31.—The Orpheum Stock Company, a stock burlesque organization playing the Orpheum, this city, is on its fifty-first week. In the company are Frank Queen, Ed Garvin, Jack Kirkwood, Jack Strabe, Mae Vaughn, Betty La Varr, and Sadie Melrose. Ed. Smiley is stage director.

HURT BY FALL

JACKSON, Mich., Jan. 29.—Besse Deno, of the Lou Whitney Stock Company, dislocated her right hip in a fall here this week and was forced to go to her home in Indianapolis, Ind. Miss Deno had been taking Lou Whitney's place for the past few weeks.

SAN PEDRO GETS HOUSE

LOS ANGELES, Jan. 30.—F. O. Adler, owner of the Victoria Theatre, San Pedro, has announced plans for the construction of a new theatre there, which will have a seating capacity of 1,700. It is estimated that the new house will cost more than \$100,000.

RELEASED FOR STOCK

"Lombardi, Ltd.," has been released for stock by Oliver Morosco, and will be played for the first time by the Somerville Theatre Players, of New England.

HOLD BENEFIT ON FEB. 15TH

A benefit for the Catholic Actors' Guild, the proceeds to go to their benefit fund, will take place on Sunday, February 15, at the George M. Cohan Theatre.

LORD AND VERNON OPEN

The Lord and Vernon Musical Comedy Company last week opened at the Palace Theatre, Clarksburg, W. Va., for an indefinite run.

TELLEGEN ABANDONS ROUTE

Lou Tellegen, who was recently taken ill with the "flu," has closed and cancelled all future bookings.

GEORGE N. BROWN

George N. Brown, whose photographs are on the front cover of this issue, is appearing at B. F. Keith's Palace Theatre this week in his new novelty, entitled "Pedestrianism." Mr. Brown has assembled a company of artists, and is giving to vaudeville a high-class offering. He is the world's champion walker, and in this act, not alone does he thrill his audience, but, in closing position, succeeded in keeping every person in until his act concluded.

PRODUCING MANAGERS WANT NEW BOOKING METHOD

**Hold Secret Meetings to Devise "Fair" Plan to Submit to Offices.
Expect to Eliminate Alleged Discriminative Practices.
Want to Be Sure of Houses**

An innovation in the booking methods of at least one of the two large booking syndicates will probably be inaugurated next season, if reported plans looking to that end are consummated by a self-appointed committee of independent producers, who have been meeting at frequent intervals during the last four weeks in the Claridge.

It is said that both the K. and E. booking office and the Shuberts will be asked to arrange bookings for shows according to a check-up system which each independent producer will be asked to file at least six months before the regular season begins.

For example, if a producer has definite contracts with authors to produce, three new plays between September and November of this year, he will make his plans known officially to the booking offices. The latter will, in turn, tentatively route the

new shows and, when they are actually produced, they will not have to trust to luck in the matter of being housed here or on the road. Then, if a producer sees fit to produce beyond his plans, the booking office will be in a position whereby it may honestly refute any complaint he may make in which he sets forth discrimination.

Should a producer's plans miscarry, one of the other producers who has filed plans or some "overnight" producer can be given the booking advantage that otherwise might have accrued to him.

The plans, according to one of the managers who has been present at most of the conferences, are as yet rather indefinite and will have to be worked out more carefully. However, he explained, just as soon as a feasible plan is evolved, one which they expect will not be radically amended by the booking offices, it will be submitted.

TICKET "DIGGERS" STUNG

The Chicago Opera Company last week trimmed the "outlaw" ticket "diggers" to the tune of at least \$2,000, with the result that these hallway gentry of the ticket selling ilk are squawking their heads off.

How the Chicagoans accomplished this trimming is a tale that was borne out by several of those that were stung. To begin with, all of the "diggers" were in line at the Lexington box office almost every day of the week before the opera opened there. They were easily recognizable by the earth and suchlike which dimmed the otherwise lily-white circumference of their collars. No sooner had they been recognized than the executives of the organization evolved a course of action which they ordered the box office men to follow.

This was to give the "diggers" as many tickets as they asked for, that is to say, as many tickets as they desired on the orchestra floor for last week's opera and not to sell them any of the cheaper seats in the house, to tell them that all of the cheaper seats were sold.

Well, the "diggers," thinking that they were putting something over on the box office men, loaded up with the most expensive seats in the house for every performance last week, thinking it was "soft pickin's," considering that Rosa Raisa was announced for two appearances last week. But the Chicagoans knew that the long looked for debut here of the famous diva was not to come off last week because she was still indisposed, of which the "diggers" had no ken. So they watched the hallways load themselves up on pasteboards for a week, the while they smiled within their canny self's.

Result: Almost at every performance last week the "diggers" stood around almost like the well known druids of old, for there were few if any demands for seats for last week's repertoire. Finally, rather than get stuck, they came out boldly in the open and "six-sixties" were "fisted" for one and two dollars flat, and even at that price their merchandise was scarcely salable.

It may also be noted that all of the recognized agency men, in contradistinction to their less fortunate brethren, had a daily return privilege which kept them free from worry.

GOLDWYN GETS "BUNTY" PLAY

Samuel Goldwyn has purchased for motion picture production the rights to "Buntty Pulls the Strings," by Graham Moffat. The play was originally produced successfully in England over ten years ago, and, after a while, produced in New York. It opened at the Comedy Theatre here on Oct. 10, 1911, and played continually for two seasons, and then went on the road.

EQUITY MAY CALL ELECTION

A general election of new officers for the Actors' Equity Association may be called within the near future, it became known early this week, at which time, it is said, Francis Wilson, now the A. E. A.'s President, may refuse to accept the office again, feeling that if he were to retire it would be a decisive answer to some criticism that has been levelled at the Equity for being a "one man institution." Mr. Wilson is said to feel that if somebody else were in office such a charge would be definitely stilled.

The same rumor said that Earl Booth might be the successor of Mr. Wilson, if the election takes place.

BLOCK GOING TO EUROPE

Nat C. Olds will succeed Ralph Block as advertising and publicity director for Goldwyn Pictures. Block recently vacated the position, and is going to Europe on a special mission for Samuel Goldwyn. He will be associated with the firm in a new capacity on his return. Olds has had years of experience in the advertising and publicity line and is well known in New York.

SUES TO KEEP HUSBAND

Sherley Birnbaum, known on the stage as Sherley Weber, and appearing in "Dancers a la Carte," is suing her father and mother-in-law for the alienation of the affections of her husband, Sidney. She asks \$25,000 damage. She and Birnbaum were married last September and, according to her story, he later left her.

GOING ON ROAD

LONDON, Eng., Jan. 31.—Phyllis Neilson-Terry, who, a short time ago, visited America, is going on tour, having failed to find a West End theatre in which to put her own plays. She will have as her leading man, Charles Garry. The tour starts at Wolverhampton, on February 26, under the management of Arthur Garrett.

A. E. A. FEE NOT RAISED

A motion in favor of increasing the present initiation fee of the Actors' Equity Association, recently submitted to the Council, has resulted in a decision against such action. The initiation fee of \$5, plus the annual dues of \$5, it was announced, will be continued until further notice.

PLAY GOING STRONG

LONDON, Eng., Jan. 31.—"One Law for Both," a play by W. V. Garrod, is to be shown shortly in London at one of Charles Gulliver's houses. It has also been contracted for by the Fuller's, who will do it in Australia.

"EVERY LITTLE THING" STRAINED

Providence, R. I., Feb. 2.—"Every Little Thing," a three-act play by Wilson Collison and produced by Arthur Klein, at the Providence Opera House tonight, proved to be one of the most salacious farces seen here in many a day. Its characters consist of a notorious woman about town, who visits the home of two married friends to blackmail them out of \$2,000, and an inebriated youth who gets by mistake into the apartment, and floats around in pajamas.

The attempts of the two husbands to hide the persistent lady and of one of the wives to conceal the youth who has been a former acquaintance, furnish the action.

All the characters frisk in and out of a boudoir in the first act and gambol about a bathroom in the second. The notorious lady is shoved into a clothes closet and carried into the bathroom and an adjoining bedroom. From which she appears in black lace pajamas. The youth tries all the other hiding places available, including the nether regions of a divan, a bedroom, an open window with the snow flying in, the bath tub and shower. The whole action is strained even for farce, and the same might be said of the lines.

The piece is prettily staged and the women wear some attractive gowns. The cast is composed of Arthur Aylsworth, Ruth Tomlinson, William H. Powell, Fred J. O'Zab, Ione Bright, Paula Shay, Constance Beaumar and Anzonetta Lloyd.

ELSIE FERGUSON OPENS

ALLENTOWN, Penn., Feb. 3.—Arnold Bennett's new play, "Sacred and Profane Love," was given its American premiere at the Lyric Theatre here to-night. The occasion marked the return of Elsie Ferguson to the speaking stage after a three year sojourn in the Cinema world. Both star and play were enthusiastically received.

More radiant and youthful than ever, Miss Ferguson imbued her role with a charm that was irresistible and clearly demonstrated that her ability as an actress was enhanced rather than detracted from by her excursion into film land. Her role of Carlotta Peel was a most exacting one, that of a young girl who falls desperately in love with a great pianist, but, after giving herself to him, leaves him and, in after years, engages in an affair with a married man. She then learns that her first lover is living in poverty in Paris, a victim of morphine. She goes to him and, after a scene of intense emotion, persuades him to take a cure and, in the last act, we find him redeemed, once more the great musician and, in the end, happily married to Carlotta. Supporting Miss Ferguson were Jose Ruben, who did a remarkable piece of acting as the pianist, Emilio Diaz, Alexander Onslow, Olive Oliver, Augusta Haviland, Maud Milton and Katherine Brook. The settings were quite lavish and Miss Ferguson wore some stunning gowns.

MARC KLAU OPENS PIECE

BALTIMORE, Feb. 2.—No one who has read and enjoyed the "Dere Mable" letters, published in book form, and there are a few who have not, could fail to be pleased at the whimsicality of the Doughboy Bill and his girl Mable, and sympathize with him in his disconsolate moods as portrayed on the stage of the Academy of Music, this week.

The premiere presentation to-night was to a crowded house, which laughed at its humor and enjoyed the songs and dances, incidental to the production, and rejoiced when the love affairs of Bill and Mable came to a happy ending.

Bill Buddy, Angus, added to the enjoyment, as did the chorus of young girls, who danced and sang with grace and ability.

There were a number of tuneful songs and they were applauded and encored from the rise of the curtain until the final of the third and last act. The whole musical comedy was enjoyed.

Bill's dog, a shaggy Scotch terrier, who was with him in France, was a character in the play, and at one time seemed to be his master's only friend.

The piece was produced by Marc Klaw.

WILL FIGHT CENSORS

PHILADELPHIA, Jan. 31.—At luncheon held here this week of the newly organized Motion Picture Bureau of the Philadelphia Chamber of Commerce, which was attended by over 150 men interested in the motion picture industry, it was decided that one of the first moves of the new bureau will be to start a fight on the State Board of Censors for a less Puritanical censorship. In this the bureau will have the backing of the National Committee on Censorship.

The bureau will also try to settle the various difficulties which have been going on between a number of exchanges and exhibitors here for some time. It is said that unscrupulous dealings with exchanges have been held by some of the large exhibiting companies of the city by holding out or damaging films, last minute cancellations, abusing confidence and credit, stopping payment on checks, bicycling and subletting or cutting films.

An adjustment committee, consisting of three exchange managers and two exhibitors, will receive all complaints of any such practice from exhibitors or exchange managers. If the trouble cannot be settled by the committee, it will be brought up before the board. Investigation will be made by the board, which will insist that full compliance be given to its decisions.

The bureau was organized three weeks ago with the following officers: Harry M. White, chairman; George E. Denbow, John Clark, George Ames, Robert Lynch, V. R. Carrick, John McGuirk and George Bennethum.

GULLIVER HELPING SOLDIERS

LONDON, England, Jan. 29.—Charles Gulliver, managing director of the London Theatres of Variety, has developed a scheme whereby officers who were incapacitated in the war can obtain employment and learn a trade as well. He is employing them as student managers at a salary of \$25 a week for one year. When their training is complete they will be given positions as theatre managers. Sixteen such positions are being filled by Gulliver, with the aid of the Ministry of Labor Appointments Department.

REJANE MADE CHEVALIER

PARIS, Jan. 30.—Madame Rejane, has been created a Chevalier of the Legion of Honor, in a decree published to-day. Many persons were of the impression that she had been decorated long ago. Madame Rejane said she was the first one to be honored without the usual qualifications such as connection with government work, or as an author, or as a playwright.

Madame Julia Bartet, retiring member of the Comedie Francaise, was promoted to be an Officer of the Legion of Honor.

QUIMBY LEAVING PATHÉ

Elmer R. Pearson has been selected to succeed Fred Quimby, who last week resigned as director of exchanges of the Pathé Film Company, to accept the appointment of general manager of the Associated Exhibitors. Pearson was formerly feature sales manager for Pathé.

DELYSIA TO DO "MOVIES"

LONDON, Jan. 31.—Alice Delysia, star of the London revue, will sail for New York in two months and will appear in motion pictures during her stay in America. She also intends to go into a production in New York.

BUYS "WAY DOWN EAST"

David W. Griffith has purchased for \$175,000 from W. A. Brady "Way Down East," for three years a stage success. Albert Grey, general manager of the Griffith interests, engineered the deal.

FRED TERRY TO TOUR

LONDON, Eng., Jan. 31.—Fred Terry, having failed to secure a theatre in London in which to present his production of "Much Ado About Nothing," in which he was to play Benedick, has taken up another, tour through the provinces and will present "The Scarlet Pimpernel" as the main piece of his repertoire.

VAUDEVILLE

AGAIN TALKING OF PRODUCERS' ASSN.

WANT MUTUAL PROTECTION

Renewed talk of the formation of a vaudeville producers' association was heard last week, occasioned by the fact that several builders of tabs are not over-particular these days as to whether or not they steal girls already engaged for other productions. The idea is to have all the producers bound by an association, which, with every one in, can form and enforce rules against such practices.

This idea has been fomenting among vaudeville producers for a long time and has been ready to develop into something really worth while upon a number of occasions. However, it has always been side-tracked.

Another idea of those who would like to get the thing organized now, is to have an interchange between all the members of the association, of the names of all performers who are in the habit or are only developing it, of jumping away from an act without paying up any indebtedness they may be in toward the producer who gave them work. If the plan is carried out as it is now being talked of, such performers would be called upon for an explanation by the association and, if not satisfactory, would find it hard to obtain work with other members of the association until the money they owed had been paid back.

FAKE COP PASSED IN

The desire to let everyone know that he was a deputy sheriff as well as a police sergeant cost Frank Lenox, who wore the badges of those offices, \$25, after he was discovered to be a "fake" cop, in Loew's Greeley Square Theatre.

Lenox came up to the door-keeper of the theatre, flashed his badges and was passed in. He "pulled a bone," however, in telling Policeman Raymond Asaph that he was attached to a certain inspector's staff in Coney Island, when that particular inspector happened to be stationed in New York. Asaph telephoned the West Thirtieth Street station, and Detective Roscoe Jenkins came to the theatre. After questioning Lenox he placed him under arrest.

Lenox admitted that he had found both the badges which he wore and Magistrate Corrigan did the rest.

WILL KING MAY COME EAST

SAN FRANCISCO, Jan. 30.—It is reported that Ackerman and Harris are dickering with the Loew people for a New York engagement for the Will King Musical Comedy Company, now at the Casino here. The idea is to send the company east to play the Loew houses.

THIS WAS A KELLY BILL

CLEVELAND, O., Jan. 31.—An interesting booking arrangement took place at B. F. Keith's Theatre here this week when Walter C. Kelly and George Kelly, his brother, both appeared on the one vaudeville bill.

FRISCO BOOSTS PRICES

SAN FRANCISCO, Jan. 30.—The Orpheum Theatre has boosted its prices for Saturday and holiday performances. An advance on seats, from \$1.10 to \$1.38 has been made, which includes war tax.

FLIRTING WITH VAUDE

Fokine and Fokina, who lately danced at the Metropolitan, are, it is reported, making efforts to go into vaudeville.

NEW ACTS

Harry Sauber is preparing a new musical comedy for vaudeville to feature Al Weber in a cast of five. The name has not yet been selected.

Vera Pearsall and Alfred Price are having a new act written for them by Allan Spencer Tenney.

Frances Weiss and Helen Schulman will do a new sister act, written by George Jerrie, in which they will be assisted by Philip Weinstein.

Frisco, assisted by Nick Brucker and the Four Grecian Dancers from Reisenweber's, has a new act.

Jim Murray, who recently returned from overseas, will enter vaudeville in a new act.

"Movies Up to Date" is the title of a new act which Al Sanders will offer.

Kathryn Roth, a newcomer to vaudeville, will be seen in a sketch directed and staged by C. M. Blanchard, which opens in New York on Feb. 3.

Billy Abrams, formerly with "Broadway Echoes," has teamed up with Rita Owen, and has arranged a singing and dancing offering to be handled by Nat Nazzaro.

George Ranft has left the Howard and Clark revue and is preparing a new dance act.

"The Sunshine Revue," with five women and two men, will open on the Keith time shortly. It is a minstrel act now rehearsing under the direction of Frank Walsh.

"The Mysterious Will" is the title of a new sketch which opened the first half of this week, it being presented by Harold Selman, supported by Florence Madeira and Douglas Hope.

Ferguson and Sunderland will do a new talk and song offering written by James Madison.

Bobby O'Neill, now working with Evelyn Kellar, will start rehearsals on a big revue shortly.

Joe Thomas' Sax-O-tette, with Eva Hale, "The Jelly Roll Girl," and produced by Ellsworth Striker, of the Charles Bornhaupt office, opens for a tour of the United time shortly.

Mabel Percival, formerly of Schreck and Percival, has joined her sister Alice, to do a new act together.

MEYERFELD SEEKING SITE

SAN FRANCISCO, Jan. 31.—Morris Meyerfeld, president of the Orpheum Theatre and Realty Company, is looking for a site here on which he will build a playhouse to cost \$1,250,000, and which will be completed March 1, 1921. According to him the seating capacity will be 3,000 and prices will be less than those charged at the O'Farrell Street Orpheum.

RATS ACTIVE IN CHICAGO

CHICAGO, Ill., Jan. 31.—It is reported that the White Rats are planning to hold a series of meetings in this city in the near future in an effort to arouse interest in the actors organization. They also plan to open local headquarters here for the western section of the country.

BOOKED OVER LOEW TIME

The following acts are being routed over the Loew time: George Primrose Minstrels, Gerald Griffin and company, Jack Moore Trio, Al Coupe, Knight and Sawtelle, Gilroy, Dolan and Connell and Driscoll and Westcott.

WORKING ON "NEW" SCANDALS

Aaron Hoffman is starting work on "Scandals of 1920" for Georgie White, who has made \$150,000 out of this year's production, it is said.

LAUDER TO OPEN IN BOSTON

Boston, Jan. 31.—Sir Harry Lauder will open February 9, at the Boston Opera House, in his usual repertoire, under the direction of William Morris.

He will be seen in N. Y. in February.

LOEW'S LONDON HOUSE READY TO OPEN

GENE MEYERS TO MANAGE

LONDON, Ontario, Feb. 2.—The new Marcus Loew theatre, which has been in course of construction here since last September, will be opened on February 16. The house will be known as Loew's London Theatre, and is said to be one of the finest provincial houses in the Dominion.

A feature of its construction is that this is the first theatre in Canada to be built on the one-story plan. The seating capacity will be in the neighborhood of 2,000; all seats being on the orchestra floor. The house was designed and built after plans by T. W. Lamb, of New York, at an approximate cost of \$300,000.

The house will be operated on a split-week policy, with three performances a day. Gene Meyers, former manager of Loew's American, has been placed in charge of the house, and all acts will be booked by J. H. Lubin.

Stock in the corporation controlling the house was offered to the public through the Oxford Securities Corporation, and are said to have been largely bought by residents of this part of Canada.

VAUDEVILLE AIDS FUND DRIVE

WASHINGTON, D. C., Jan. 29.—The benefit performance for the Actor's Fund of America took place last night at the Belasco Theatre. Among those who contributed their services were many vaudevillians appearing at local theatres. Among them were Joe DeKoe Troupe, acrobats; Cantwell and Walker, singing skit; Bess Eagen, "The Musical Wizard"; Yates and Reed, in "Double Crossing"; Keegan and Edwards, Howard Marsh, Ford and Cunningham, Howard and Clarke Revue, with Maurice Diamond, Jay Dillon and Bettie Parker, and Vera Sabina and Maurice Spitzer.

Others on the program were Eva Fallon and a male octette from "Somebody's Sweetheart"; Mlle. Veronica, same company; Ardello Cleaves, John Dunsmore and chorus from the same show; John Marsh, basso; William Kent Howard Marsh and male octette. The talent was loaned by B. F. Keith, David Belasco, Arthur Hammerstein and the Shuberts.

NUGENT'S WIFE ILL

COLUMBUS, Jan. 30.—The wife of J. C. Nugent is now recovering from an operation performed a week ago in the Mt. Carmel Hospital, here, where she is confined. Meanwhile, J. C. Nugent, himself is appearing at Keith's Theatre in this city, and is spending all his time while away from performances at his wife's bed side.

KERR AND PEARL REGAY TEAM UP

Donald Kerr, formerly of Kerr and Weston, and who has, more recently, been seen in productions, is teaming up with Pearl Regay, last seen at the Capitol. Both will shortly go into rehearsal in a new dance routine, which they will present in vaudeville.

MONTREAL GAYETY STOPS VAUDE

MONTREAL, Feb. 2.—The Gayety Theatre, in this city, has discontinued its policy of playing vaudeville, owing to difficulty in securing acts that were willing to do one day stands, which the house played.

"BURGLARS REWARD" REHEARSING

Perry and Gordon are presenting a new comedy drama sketch, featuring Alfred H. Walton, entitled, "Burglar's Reward." Burton Mallory has been engaged.

ACTS RETURN FROM LONDON

A number of American acts which have been playing in England for the last year or so, arrived in New York on the Mauretania last week. They sailed from Southampton on Jan. 19.

Among them were Bessie Clifford, Con Mac Donald, Farr and Farlin, Marie Kendall, "Dippy" Deirs and Flo Bennett and Sally Fields.

Sally Fields split with Charles Conway while in England and completed the tour alone. She arrived here last Tuesday, and on Thursday opened again with Charles Conway, who came over some time ago, at Moss' Hamilton Theatre.

"Dippy" Deirs and Flo Bennett came home for the reason that Deirs' mother is ill. They are scheduled to reopen on the Gulliver Tour in London on Aug. 2.

CHOOS OPENING TWO ACTS

George Choos is opening two new acts on the big time shortly. The first, "The Love Shop," with Eddie Vogt, Jack Clairier, Dorothy Southern, Clarence Rock, Suzanne Sicklemore, and a chorus of eight girls, opens at the Colonial. The second act, called "Under the Apple Tree," with John Sully, Royden Keith, Florence Page, Muriel Thomas, and a chorus of eight, open February 16 at the Alhambra. The book, music and lyrics are by Darl McBoyle and Walter L. Rosemont.

PAT ROONEY ILL

Pat Rooney was taken suddenly ill last Wednesday following the end of the afternoon performance, and his act, "Rings of Smoke," was compelled to cancel for the remainder of the week.

Sophie Tucker and Company, and the Mosconis filled in on Wednesday evening, the former coming down from the Alhambra and the latter from the Palace. Sophie Tucker completed the entire week filling in without the Mosconis.

FOUR HOUSES PUT IN VAUDE

Four houses in Pennsylvania opened with a vaudeville policy last week, booked through Walter J. Plimmer, who sent five acts to each for split weeks. They were the Opera House in Slateington, the Majestic in Williamsport, the Garden in Rock Haven, and the Park Theatre, in Palmerton.

In addition to the vaudeville, the houses are showing a feature picture each half.

LOEW TEAM TO PLAY KEITH

The Marcus Loew basketball team, which has beaten every team of any theatrical organization it has competed against, has been booked to play the Keith Boys' Band championship team at Alhambra Hall on Feb. 15. The line-up is the original one, consisting of Moe Schenck, Abe Freidman, Alex Hanlon, Irving Kerner and Al Schwartz.

DOLLYS PRESENT CUP

NEW ORLEANS, Jan. 31.—The Dolly Sisters braved a downpour of rain last Friday to award a silver cup to the winner of the feature handicap, which had been named after the two sisters. Tailor Maid won the race, and the cup was presented to his trainer, G. W. Atkinson.

WALTER BENTLEY COMING HERE

Walter Bentley, the English booking agent, has announced his intention of leaving London and coming to America for a while. He is scheduled to arrive here during the latter part of February, or the early part of March.

ALLEN WRITING ROCK'S ACT

Grant Allen, manager of the Princess Theatre, has been commissioned to write the book for Will Rock's "Varieties of 1920," which will open here the first week in July.

VAUDEVILLE

PALACE

An ideal vaudeville show, headed by Belle Baker, was received by a capacity audience, which enjoyed every moment of the entertainment. Smoking was prohibited in the "smoking" balcony and the management also refused to permit any one to stand along the rear rail of the orchestra floor, so as to check, as much as possible, the spread of the "flu."

The Pictures opened.

Al. Golem and Company then offered an act that contained many thrills. The risky work and acrobatic stunts won much applause. Golem is an athlete who whirls his top-mounter atop of a huge pole, and the act proved to be an excellent opener.

Harry and Denis Du-For went over with a bang after delivering a number of songs and dances. The "Stepping" of both boys was the signal for demonstrative applause. At present, the weakest portion of the act is the "gags" and if they were to get some timely material, with a punch, the act could hold down a more prominent position. However, they almost stopped the show.

Dorothy Shoemaker and Company, in a sketch entitled "Life," interested all, but it must be said in all truthfulness that the plot holds many uncertain situations. Miss Shoemaker did splendidly, and Hall McKean, as a pianist, was good. The balance of the cast did well with their assignments. Many in the audience greeted the surprise finish with applause.

Mehlinger and Myers had things their own way, and it would be difficult to find a more energetic worker than Artie Mehlinger. His songs, both comedy and ballad, found a responsive audience, and with George Myers, the song writer of many sensational hits, they make up a combination of high class entertainers.

William Seabury and Company worked much better than last Monday and the act looked 100 per cent improved. Seabury is a dancer of unusual merit and has assembled a company of girls that spell class. Buddie Cooper did excellent work at the piano. To say the act was a hit would be putting it mildly.

"Topics of the Day" were flashed during intermission.

Joseph E. Howard and Ethelyn Clark and Company has a greatly improved offering since its Colonial showing. The first part has been strengthened by Martin and Fabrin, who uncovered a few dances that were sensational. But, while we are writing about dancers and dances, Maurice Diamond stands paramount in this field, as he uncovered some steps that contained a world of gracefulness, augmented by wonderful poise. Howard and Clark are as charming as ever in their songs and Joe Howard, as a "Chink," was superb. The act is excellently dressed with costly wardrobe worn by six show girls who know how to carry what they have on. The act is a corker and in the headline class.

Glenn and Jenkins are new to the Palace but another visit is not far off, as the success of their act left nothing to be desired. Made up as railroad porters they go through a routine of talk that contained real unadulterated comedy. The music portion and the dance imitations scored so solidly that they stopped the show. This act is sure fire and would be an asset to any bill.

Belle Baker could have stayed on view indefinitely as her songs are the best she ever offered. Seven were sung and all registered strongly. Miss Baker is an artiste all over and has a personality second to none in vaudeville. "Eli-Eli" was requested and her rendition of the Hebrew chant caused heavy applause. She stopped the show completely.

George N. Brown is a master showman and held them in with his "Pedestrianism" novelty, that was a howl from start to finish. Comedy predominated throughout and was worked to perfection by folks from the audience, putting a climax to one of the greatest shows on record. J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

James and Etta Mitchell followed Kinograms with a revolving ladder turn that is sure-fire from start to finish. Etta Mitchell displays one of the finest figures to be seen in tights and also performs her stunts on the trapeze and ladder excellently. Jim Mitchell kept the laughs coming with his comedy on the same apparatus, and also put over quite a few thrills.

Coral Melnotte and Edna Leedum have put a lot of new material into their sister act since last seen, and were accorded a good reception here. Edna Leedum is doing "nut" comedy now, and does it successfully. Coral Melnotte holds up her end of the offering capably. The girls have arranged a fast routine of numbers and will find the going easy in most houses.

Elsie Pilcer and Dudley Douglas also found favor with their offering, which is pleasing from start to finish. Douglas manages to get a lot of laughs with his comedy, which he knows how to deliver to the best advantage. Both sing and dance nicely and feature an exceptional wardrobe, which is worn by Miss Pilcer, who makes a change for each number.

Lloyd and Christie were the laugh hit of the first half with a straight talk offering. Lloyd was formerly of the Avling and Lloyd team, and, in this offering, the pair use some gags that were presented by that team before Avling passed away. Perhaps one fault with the act is that it has the audience so weak from laughing at the end that the applause cannot come as heartily as the act deserves at the close.

"The Love Shop" is a George Choos act, featuring Eddie Vogt, with music by Walter L. Rosemont and lyrics by Darl MacBoyle. The act, as far as book and lyrics are concerned, is hardly worth talking about. Vogt works well, as do the rest of the cast. Most of the bits in the act have been seen in other tabs, the main one being practically the same as one in "The Little Cottage," another Choos act. It is the wardrobe of the act which really makes up the offering, and here the producer is to be given credit, for he certainly does show some wonderful gowns and lingerie. This idea seems to be taken from the "Parisian Fashion Frolic," but is presented in a different manner. Besides Vogt, there is another man, a dance couple who do fairly well, a very attractive leading lady, a chorus of eight and a woman who is supposed to be the mother of the female lead.

George Austin Moore sang his "blues" and "coon" numbers in excellent dialect and also told his stories about Alexander, which went over for big laughs here. He was called back for an encore, and rendered a new song which he is evidently breaking in.

Pat Rooney and Marion Bent, with "Rings of Smoke," repeated their performance of stopping the show. In fact, Pat now has a regular speech and comedy bit which he offers after he is called back. Rooney is supposed to be in his second week at this house, but missed the performance from Wednesday evening to Saturday matinee last week, due to illness. He seems to have fully recovered and worked with his usual speed and evident enjoyment.

Marion Bent always pleases, and the rest of the cast seem to catch that spry manner from the little Irishman and also do their best. Vincent Lopez and his band cannot be omitted in commending the work of the members of the act, for they are all good.

Delano and Pike closed the show with an acrobatic offering and considering that they followed Rooney, held the house fairly well. G. J. H.

ROYAL

Lucy Gillette is programmed as "The Lady from Delft," and to this billing could also add "the lady that's deft." Attired in Dutch costume, she presents a very fast-moving, juggling act, in a neat and attractive blue and white Dutch setting. She is assisted by a man, also in Dutch costume and wig, who helps with the apparatus. Her routine contains no stalling, and, like the setting, is done in a clean manner. In addition to a good routine of stunts, she possesses a very pleasing personality.

Luba Meroff could be more generous to Sonia and Ben Meroff, by giving them a better billing than "assisted by." For Sonia's delivery of "coon" numbers is one of the best assets the act has and Ben's Russian dance gets the act a big hand at the close. He also renders a cello solo well. Miss Meroff delivers her numbers pleasingly. The "plant" seems to be the first to applaud and the last to stop doing so with each number in the act. This is by no means necessary and only creates an unfavorable impression at the close of the offering, when the audience learns that he is a "plant" as he then leaves his seat.

Owen McGivney was greeted with applause on his entrance, and was called back for a curtain speech after he had offered his protean sketch, "Bill Sikes." He is an artist in his line and does not need one particular slide, which very much resembles a patent medicine testimonial and which is flashed before his act starts. Arthur Deagon also found favor with the audience, and after taking an encore, was called back for a curtain speech. He starts off with a good comedy number and then slows down by springing some old Irish gags, one of which Frank Bush told for years, about the Irishmen who painted their window black and slept for two days. The cabaret bit can be strengthened to advantage, but serves its purpose at present. The Spanish comedy number, especially the dance, is a great laugh bit and his finish, by doing a series of hand-springs, is sure-fire.

Frank Dobson and "his thirteen sirens" were next. Dobson, to give him credit, works hard, but his work is unnatural and forced. There is an auburn-haired female lead, who doesn't know how to make up and is bent on advertising the fact. There is also a fat girl in the cast, who is good because of her size and the laughs she brings. The juvenile is also good.

But the act seems to be slipping back. C. B. Maddock is programmed as the producer, but, evidently, he didn't pay much attention to the act, for it isn't anywhere near the class of most of his offerings.

George MacFarlane, with Herbert Lowe at the piano, sang some songs pleasingly, told some old jokes sang some more, and, as an encore, rendered "Macushla."

Jean Adair, supported by a very capable company, offered a dandy sketch, containing both humor and sentiment, that scored a solid hit. Edwin Burke is the author of this offering, which should have been seen on the big time long before now. Miss Adair's work is excellent and her company, which consists of three men and a woman, set a very good standard.

Kranz and La Salle took encores with their dance imitations and then stopped the show, which seems to be all in the day's work with these boys, who are evidently bound for production.

Sylvia Loyal, with her trained French poodle, her pigeons and her trained assistant, closed the show. G. J. H.

ACKERMAN AND HARRIS BUY

SAN FRANCISCO, Jan. 30.—The Strand Theatre, Sacramento, owned by M. H. Diepenbrock, has been sold to Ackerman & Harris for \$270,000.

RIVERSIDE

The Four Nelsons, in a well put on hoop-rolling act, opened the show. The boys have a number of good tricks and worked well with much speed and evident interest in their work. Two or three of the tricks went wrong at the opening performance, but the act on the whole was enjoyable and is an excellent opener.

Friscoe, the xylophonist, on second, played a number of classical and popular selections, but scored strongest with the request portion of his entertainment. Friscoe has a big repertoire and played a number of selections called for by the audience.

Zomah, an English mind-reading act, was mystifying in so far as the working methods of the act is concerned. A woman answers the question from the stage while a man makes the announcements and works in the audience. The act differs from the usual offering of the sort in that the man, as he goes through the audience, asks no questions whatever of his partner, but merely takes the various articles in his hand or listens to the questions propounded by the various curious ones, and the woman unhesitatingly answers. Fifty or more questions were answered on the opening performance without a slip.

George Ford and Flo Cunningham did excellently, more on account of their pleasing personalities and entertaining ability than their material, which could well be improved. The title of the act, "Even As You and I," leaves a wide scope for the introduction of almost anything in the way of material, and some new and timely talk would be a big improvement.

Sophie Tucker and her new kings of syncopation closed the first half of the bill and scored the big hit of the show. Miss Tucker's new act is a finely mounted and gorgeously costumed affair, and furnishes a fine setting for the introduction of a half dozen or more new songs and some up-to-the-minute jazz playing by the band. Miss Tucker put her songs over with all her old singing charm, and was compelled to respond to innumerable encores and make a speech at the finish.

After "Topics of the Day," in the second half of the bill, Maud Powers and Vernon Wallace presented a talking and singing bit called "Georgia on Broadway," a back-home bit depicting the accidental meeting of small town southerners on Broadway. There is room for a lot of improvement in this act before it will be a satisfying bit of vaudeville entertainment. In every department it smacks of long ago, commencing with the orchestral introduction and ending with the burlesque wedding bit and the parody on "Sue Dear." The couple have ability, and with an improved offering would do well, but stories of the type of that told by the girl regarding her brothers who had disgraced the family by absconding from the bank where he was employed with \$40,000 which had been left out of the safe, and the accompanying tale of the man whose brother, also employed in a bank, foolishly left \$40,000 in the bank where it had been carelessly left on a shelf, instead of departing with it, are hardly up to the standards of big time. The wedding bit at the act's finish was responsible for most of the applause.

Keegan and Edwards, two men, both of whom sing and dance, found the next to closing spot a hard one. They sang a number of published songs, several of the blues order and one played a ukelele accompaniment to the singing and also the dancing of his partner. An imitation jazz band bit got some applause, as did one or two of the songs, but chief asset of the act lies in the youthful appearance of the men and their pleasing manner of working. With this in view, the act should be kept strictly up to the mark in songs and patter, and bits like the "Damp Wet" joke should be immediately eliminated.

The Spanish Revue, a singing and dancing act running nearly half an hour, closed the show. Considering the lateness of the hour, it held the audience in well. W. V.

VAUDEVILLE

PROCTOR'S 23RD ST.

(Last Half)

Wright and Wilson, in an excellent acrobatic offering, opened the show. These boys are old timers at it and worked very easily, scoring quite a hit with their work. One of them does comedy tumbling and the other just straight acrobatics. Some of their stunts are breath taking. They conclude with a stunt that is commonly referred to as a "Bert Melrose."

Morati and Harris held down second position very nicely. As we suggested several weeks ago, the woman has cut out her singing and is doing just talk at the present time. Morati, who has an excellent voice, does all the vocalizing. They have added a new number to the act, using it at the finish. A very appropriate costume is worn by the woman for this number. They scored nicely, for the audience liked Morati's efforts.

"Eggs is Eggs," which the writer reviewed some time ago, with Mattie Ferguson and Company, held down third position. If we are not mistaken, the one who plays the part of Fedora is new. The artist has also taken over tip and taken the hunch out of his shoulders with the result that he now looks like a man. The story is that of a boarding house keeper who is going to put out the most delinquent boarder, only to find that he is her nephew. Of course, there is a happy ending. The act is very well written and acted. Miss Ferguson, as Mrs. O'Pennywhacker, is excellent. The support is also very good.

Curry and Graham, in a singing and talking act, the latter being all done by Curry, followed. Their act consists mainly of contrasting the songs of the Scotch and Irish. Of course, it's a tie as to which is the best, with they themselves finally deciding that Dixie songs are the best after all. The act is very nicely put over. Both have good singing voices and harmonize nicely.

Jim and Marion Harkins, in a comedy skit, followed. The act gets nowhere at all and was gotten together, we believe, mainly to give Jim a chance to show that he is somewhat of a nut comedian. He got over a lot of the confidential stuff to big laughs and some original material was well liked. Marion sang a song or two that went over and they closed with the usual love bit.

Dunbar's White Hussars, nine in number, closed the vaudeville part of the show. They were the chief attraction at the theatre. This aggregation of musicians not only play musical instruments but sing remarkably well for an organization of its kind. They took the house by storm and had to give two encores and take several bows before they were allowed to go.

The feature picture was "Soldiers of Fortune." S. K.

AUDUBON

(Last half)

Ladore and Beckman opened the bill with their rope swinging turn, which went well. Their feats on the single rope, in which the girl displays great strength, won much applause. They went off to a big hand, considering that they opened the show.

Huston Ray followed at the piano and made quite a hit. He started off with a few classic pieces, one of which was from Rigoletti and later played extracts from some popular hits including "Dardenella." He was forced to take an encore and gave an imitation of what he called "a circus steam piano without steam."

Mr. Chaser and his company of nine girls filled the third spot and carried the house. His impersonation of a "fly old guy" is a good one and he used good judgment in picking his girls, both as to looks and gracefulness in dancing. A few of them were very good singers and had ample opportunity to show it.

After some Fox Films came the Nana and Alexis Company, whose very good display of eccentric and acrobatic dancing was spoiled by various mishaps. First a delay occurred. Then the man fell while doing one of the seemingly simplest steps in his act. Another bad feature was that the pair did not seem to know how to go from one number to another. Also, the stage was often empty and when one or both did appear, they seemed lost. However, they pleased, and, outside of a titter of restrained laughter during their act, they went off to a good hand.

Swartz and Clifford filled the fifth spot and were a riot from start to finish. Miss Clifford is a very good "straight" woman and brought many peals of merriment. Swartz had some very clever gags and expressions, which, together with his way of delivering, kept the house in roars. He was forced to make a curtain speech and the applause that followed warranted an encore. But none was forthcoming.

The Kitaro Japs closed the show. Some of their stunts are unique as well as risky and many a sigh could be heard after each of their more difficult ones. One of their stunts, of a calisthenic nature, was well done and mystified the audience.

B. O'G.

VAUDEVILLE REVIEWS

(Continued from Page 5)

FIFTH AVENUE

(Last Half)

McConnell and Austin opened the show with an exhibition of stunts on bicycles. The major portion of the work falls upon McConnell, who handles it nicely enough. Miss Austin lends a hand in putting the turn over.

Sandy Shaw, the Scotch comedian, was put on second. He deserved a better spot on the bill, but, just the same, got over for a big hit and was forced to take an encore, for which he offered a dramatic recitation. He opened with a love song, followed by a sailor bit and the old woman number. As a character comedian, showing Scotch types, Shaw is all alone, for very few can come up to him.

Third position fell to James Grady and Company in their sketch "The Toll Bridge." It has been about four years since the writer last saw this act and, for all the difference it made to the audience, it might have been the first time they ever saw it.

McCormack and Irving sang a little, talked a little and danced a little. McCormack handles the lion's share of the work and deserves that much credit. However, Miss Irving looks well, dresses well, and lends considerable aid in putting the act over. They made a very favorable impression.

Ralph Dunbar's Tennessee Ten followed. The act contains eight men and two women, with the dancing director, U. S. Thompson, at its head. They offered a lot of darky harmony jazz, and dancing.

George Brown and Company in "Pedestrianism" followed and scored a big hit. He now uses four "plants" from the audience and has the assistance of Weston and a very well built good looking lady champion walker.

Ryan and Healy offered a singing act that was a riot. The boys have good voices and an excellent selection of numbers. Their last, a comedy number in which they mourn the departure of John Barleycorn, using the choruses of popular songs, was a knockout.

Chiyo and Chiyo concluded the vaudeville performance with an exhibition of dancing and acrobatics that was well received by the audience, which stayed till the finish of a sensational act. S. K.

JEFFERSON

(Last Half)

The Linkes followed the feature film, which was "Soldiers of Fortune," with a good display of ability on the tight-wire. The couple have a routine of good stunts, some of which are original and netted them a good hand.

Henderson and Holiday, two colored men using extra blacking, have a fairly good singing, talking and dance offering which can be improved with more dancing, less singing and some better gags. Both deliver their material well and dance with ability.

Sheldon and Haslam have a very clever and original sketch which should make the better houses soon. The scene is laid in a cabin in the woods. The team, man and woman enter and from the conversation it is learned that the car in which they were driving is supposed to have suddenly gone out of order, and they were compelled to come to this cabin, owned by a mutual friend, to wait for the rest of their party.

The man is supposed to be a woman-hater and the woman a flirt who is engaged to this mutual friend. The man tries to cure the woman of her flirting habits and almost succeeds and later tells her that he had "liamed" this opportunity to get her alone. She then shows him up by proving that he is not a woman hater, and makes him propose to her. She then turns him down with scorn and tells him that the "frame-up" was on him and that she is not engaged to their mutual friend, who figures in a few telephone conversations. Again he turns the tables on her by saying that he will make her marry him and she later confesses that she intended to do so all along.

The Warren Sisters recently appeared with a young man who is no longer with them. The girls have arranged a neat offering, and with the comedy of one of them, gave a very good account of themselves.

Ubert Clifton works in gob uniform and also in black-face, making two errors in arranging his act before he even starts. He sings a "navy" number, which Arthur Havel has been using for some time, and the uniform is entirely unnecessary. And, because he smokes a cigar in the same manner that Al Herman does on stage, is no reason for his using burnt cork, for his act is anything but a black-face offering. He has some good material, which could get over without the cork or uniform.

"That's My Wife," a musical tab, closed the show. G. J. H.

LOEW'S METROPOLITAN

(Last Half)

Jack Moore's Trio opened the bill with a commendable exhibition of tight-rope walking. The two girls with Moore, work well on the rope and do some graceful jazz dancing. Moore's double hoop trick was well done and brought much applause. His trick in tossing the girl from one side of the rope to the other, was a difficult one. On the whole, the Trio serves well as openers.

Danny Simmons, the Scotch monologist, was next and captured the house from the start. His way of delivering his jokes, most of which were extremely clever and new, kept the audience in a roar of laughter. He also offered a few jigs, and, despite his weight, gave a very good account of himself. His songs, which are of a witty nature, and the stories of his experience while in the army, at the front, all of which were funny, kept the house laughing and he went off to a big hit.

"Walter's Wanted" filled third place and prolonged the laughter started by Simmons. It shows two jail-birds applying for jobs as waiters in a hick town and the question put to them called for answers that explained their past record in jail. The girl is a very good "straight" and acted her part well, her imitation of Theda Bara bringing a big laugh.

The hit of the evening, however, was the U. S. S. Carola Trio. This is a piano and singing act and the performance almost succeeded in stopping the show. The singing of the trio, coupled with their witty remarks and occasionally foolish numbers, kept the audience long after they went off. Their songs are well chosen and some snappy laughing songs are interspersed with the sentimental numbers, which they put over in good style.

Mrs. Primrose's Minstrels closed the show. The act consists of a good deal of jiggling, singing and also exhibitions on the tambourine and clappers which were very good. Mrs. Primrose, who is the wife of the old-time minstrel man, sang a song and won much applause. They fit well into the closing spot.

B. O'G.

KEENEY'S

(Last half)

Dorothy Roy, singing comedienne, opened the show with a number of comedy songs that went over nicely before a full house. They liked her and showed it.

Morrison and Harte offered a singing and talking act that is rather poor on the talking end, although strong on the singing side. Their offering, for the most part, is made up of popular numbers and one or two selected ballads. The talk has to do with a fellow who can't hold a girl when he gets one and serves to introduce the song numbers.

Alice White and her Jazz Band were on third. She is a clever girl, sings in two registers, and can make you laugh. Also, she has a jazz band that can play. She offered a melange of song, music and comedy, that went over to the tune of two encores, and then some.

Frazer and Bunce, of the act that was once Frazer, Bunce and Harding, offered a singing and talking act that nearly stopped the show. When they opened, they sounded a little weak, but soon got into their stride and cleaned up a surprisingly large hit. With a few fewer numbers they should go much better.

"Remnants" is a playlet that requires the services of but two people. The scene is the office of a female buyer and the boss of a large department store. Enter the hero in the shape of a buyer who looks like a farmer, and who is, as we shall later find, Lemuel Eli Long, a buyer for a firm of silk stocking manufacturers. Eli is just a country lad who has determined to make good on his own and bring back, as his wife, a girl from the big city. Lem is, as he himself admits, a pretty good talker and all her efforts notwithstanding, succeeds in selling the buyer his goods, and also wins her as his wife. The act, while a bit talky at times, is well written and acted.

Bert Lewis, singing comedian, with a bunch of comedy songs, old and new, followed. He caught the spirit of his audience and gave them what they wanted, with results that must have been more than pleasing to himself. He took one encore and declined a second.

Lillian's Dogs, a pretty little animal act, closed the vaudeville portion of a well balanced bill. The folks out front liked the antics of the canines and stayed, for the most part, to watch them.

The feature picture was "The Beggar Prince," with Sessue Hayakawa. S. K.

HARLEM OPERA HOUSE

(Last Half)

The Four Ortkins have a well arranged routine of tight-wire stunts and, in the opening position, found it easy going.

Hager and Goodwin, two men, sang a number of published and special numbers, with one of them at the piano, and gave a good account of themselves. The two possess good voices and deliver their numbers well. The "side-show" number can be improved upon by the insertion of better gags for what little patter is contained in the offering. They were called back for an encore and sang an old "China" number.

Woolf and Stewart have a comedy sketch which is far above the average of such offerings seen on the small time.

Mabel Burke and Sidney Forbers, the latter being billed as "and company," offered their time and modern song revue. Miss Burke continues to sing in her very pleasing voice and retains her excellent personality. Forbers also holds up the modern end of the revue in good voice and delivers with good effect.

In the absence of Sol Levey, who was ill, Lester Hutcheon filled in for the "Carnival Night," as Thursday evening is known at this house. He did not have Sol's "stock-in-trade" jokes, but, nevertheless, distributed the prizes in a manner that was liked by the audience.

Ketchum and Cheatem, assisted by a pretty girl who comes in for a few song and dance bits, offered their comedy turn.

Dixon, Bowers and Dixon, formerly known as "The Three Rubes," close the show. They have re-arranged their entire act, omitting certain bits and putting in new ones. Their dance and tumbling bits were a sensation and brought them one of the big hands of the bill. G. J. T.

CITY

(Last Half)

Scanlon, Dennis Brothers and Scanlon, three men and a woman, followed the films with some singing and dancing. The dance hits are very well done, and, in spots, resemble the work of the Mosconis. One of the quartette delivers a comedy number in good voice, but does not give the proper delivery to it for the best laugh effects. As a whole, however, the turn is worthy of better than an opening spot.

Cervo has cut out practically all classical numbers, with the exception of his opener and has arranged a routine of published popular songs which he plays excellently on the accordion.

Jimmy Rosen and Company have a comedy skit which, in the hands of the usual person, would be useless. As Rosen is a midget, the laughs kept coming all through the act and to give him due credit, he does his work very well. The "company" is a pretty girl of average size, who, in the sketch, takes the role of Rosen's wife. She also reads her lines well and gives capable support.

Cushing and Davis followed the news reel with a black-face comedy talk offering. Cushing was formerly with Lew Pstel, and, in his new act, Davis works in black-face. The act is on entirely different lines than the Pstel and Cushing act, and far inferior in quality. Davis' work needs a lot of improvement and the act itself is weak from start to finish, especially the finish. Cushing is too good a performer to waste himself on such material as is contained in this offering and should get better.

Van and Vernon are another team of good performers with poor material. What gags are delivered, are either old or of no use as far as laugh value is concerned. It was the work of this couple, more than anything else, which got them over. At that, the encore they took was not altogether called for.

Every time a girl does a single act in which she comes out in a basket, or any kind of contrivance over the audience, she must sing a "Daddy" song. Marion West, in "Over Your Heads," is no exception and delivers one for her second number. Her delivery needs a lot of improvement, as does her voice, also.

McLean and Gates have a somewhat unusual offering. The pair present a very neat little playlet, and, towards the end, suddenly step out of their roles and take the audience into their confidence, telling them what is supposed to be their own personal secrets. The advantages of this are very doubtful, especially with the possibilities that the playlet, in itself, presents. Both read their lines well and with the act, written as it should be, could easily make the better houses.

The Autumn Three, a novelty act with two men and a woman, closed the show. They did some good whistling and vocal imitations of birds and animals. G. J. H.

BIG MAGIC ACT IS ROUTED

Horace Goldin and a company of nine people in a magical illusion act have been routed over the Moss Circuit by Jack Linder for eight weeks.

VAUDEVILLE

HARRY FOX

Theatre—Mt. Vernon.
Style—Singing and piano.
Time—Sixteen minutes.
Setting—In one.

Having closed with "Zip, Goes A Million" until Spring, Harry Fox has taken unto himself a female company of six and is back in vaudeville with a new act. The billing of the act is "Harry Fox, with five fascinating beauties, and Edythe Baker."

The "girls" appear in the encore number only, which Fox did some time ago, it being the "Belles of the Hotels" bit, in which, after he sings about the ravishing beauty of each girl he met at a different hotel, he introduces the five, who are at least sixty years young. All are attired as scrubwomen, and, as to beauty, "just ain't."

Edythe Baker formerly appeared with Nellye De Onsenne, and, in this act, accompanies Fox at the piano, and also renders a few solos. That Fox thinks her work makes her worthy of a more than "and company" billing is evidenced by the fact that the act is billed "and Edythe Baker."

Fox starts the act with some comedy patter in which some stage hands figure. He also tells of his wife, one of the Dolly Sisters, and shows a big picture of the twins, but forgot to tell the audience which one is his wife. In telling about his wife, he states that she has given him permission to work with Edythe Baker and then goes into a glowing eulogy of Miss Baker's talents.

His first number was "Hello Broadway," with Miss Baker at the piano. This was followed by "If All The Girls Were Good Little Girls" and "Profiteering Blues." Miss Baker then did a piano solo so well that she almost stopped the show, and took an encore, which again brought her a big hand. She is a wizard with the ivories.

Fox then made an announcement about his next number, which was something about always looking for a silver lining when he sees a cloud. A fast "Dixie" number closed the act and, as an encore, he offered the number with the scrubwomen.

Fox retains his pleasing personality and delivery of numbers, which are sure-fire assets. And Miss Baker is a very valuable asset to the act. G. J. H.

FULTON AND MACK

Theatre—Proctor's 23d St.
Style—Acrobatic novelty.
Time—Twelve minutes.
Setting—Four, parlor effect.

Fulton and Mack offer a strong man act that should easily take its place among the topnotchers. They offer a routine of stunts that comprise a series of old tricks, to which they have added some new twists.

Some of their feats are truly remarkable. For instance, the smaller of the two men is lifted from the floor by the other, who uses only one hand to perform the act. The writer would suggest the elimination of the hat bit, at the beginning of the act. It means nothing to the turn and has a derogatory effect upon their really excellent strong man offering.

Aside from the hat bit, there is only one other stall in the act and that is the spoon bit, which could also be eliminated. This done, the turn would be on a par with the best of them. The closing feat, in which the understander, standing on his head, in a jack-knife position, catches the other and turns a back spring, meanwhile lifting the other into the air, is sensational, and has never before been seen by the writer. S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 32)

GEORGIA O'RAHEY

Theatre—Mt. Vernon.
Style—Comedy singing and dancing.
Time—Sixteen minutes.
Setting—In two (special).

Georgia O'Ramey, erstwhile musical comedy star, made her debut in vaudeville at this house, and judging by her reception when the act was reviewed, is a welcome addition to that branch of theatricals. With her is Clarence Senna, who, besides accompanying at the piano, sings and also does some cross-fire patter.

The act opens with Senna at the piano, Miss O'Ramey entering after him. Some clever patter follows between the two, in which it is noticeable that Miss O'Ramey's style of delivery is very much like that of Lillian Fitzgerald, with whom Senna appeared last season. Miss O'Ramey then goes off stage to make a change, in the meantime, Senna plays a solo. A sign announces that the next number will be an imitation of Georgia O'Ramey singing "Oh What A Position For Me," from the "Valet Lady." Miss O'Ramey, as Susie the maid, just as she was in the production, then delivered the number amid shrieks of laughter.

Another solo by Senna followed and he then played the "Siren" number from "Leave It To Jane" as an introduction to what the sign announced as "an imitation of Georgia O'Ramey singing 'Cleopatterer.'" This number was supposed to close the act, but, as the house insisted on an encore, she rendered "Carissima" in burlesque style. She was called back for a curtain speech when reviewed. G. J. H.

CAMERON AND KENNEDY

Theatre—Alhambra.
Style—Comedy.
Time—Fifteen minutes.
Setting—One and two.

Cameron and Kennedy are assisted by another man in their offering, who helps in a few bits, playing the role of a theatre manager. The two open the offering in one, as "Nances," with a song and a dance. In the midst of the latter number, the third member of the act stops them and tells them their act is terrible and makes them get off stage. He then apologizes to the audience for showing an act of that kind.

The next scene is laid in two and is supposed to be the dressing room of the act. One bawls the other out for ever thinking up an idea of the "Nance" type for an act. In the midst of their argument, the third, still playing the role of manager, comes back and pans them some more. They tell him they were recently discharged from the army and show their uniforms with all the decorations. (Signal for applause from audience). Some good bits are worked into the dressing room part, especially where the supposed manager and one of the actors pretend to laugh at the manner in which the other talks. They also get some laughs with the female underwear they display while dressing.

The manager finally decides to give them another chance, for they claim that they really can sing and dance. The set then goes back to one, where a harmonica bit and dance is used for a closer.

The act is "hokum" from start to finish and will do for an early spot on a big time bill, or can feature on the three-a-day. They would do well to elaborate on the closing number and make it stronger. G. J. H.

LILLIAN BORSAK

Theatre—Audubon.
Style—Singing.
Time—Twelve minutes.
Setting—Full stage.

After hearing Miss Borsak sing the first song of the three classical numbers she uses in her act, it is quite apparent that she has a mezzo soprano voice exceptionally rich in quality. In fact, the whole calibre of her musical offering is very high.

This is her first appearance in vaudeville. Hitherto, her vocal activities were confined to the concert stage, where her musical efforts portended a successful career. But impairment of vision forced her to leave the musical road she was traveling. Thus we find her at this house offering a programme consisting of but three songs, the final one of which was Tosti's "Good Bye." She uses a special black velvet curtain, parted in the middle, for her setting, and is assisted by a male pianist who accompanies her on a grand piano. Between her first and second number he played a variation on an operatic theme for a solo that might better have been left out of the act, so poorly was it done.

Just the same, with a few slight changes, there is no reason why this act shouldn't be winning recognition in the big time houses, considering the really high-class vocal entertainment Miss Borsak is capable of offering.

And, as a sort of *nota bene*, it may be added that, at the present time, Miss Borsak is totally blind, a fact which wasn't heralded or announced at the theatre. M. L. A.

"PEDESTRIANISM"

Theatre—Eighty-First Street.
Style—Walking, comedy.
Time—Sixteen minutes.
Setting—Full stage (special).

Evidently realizing that the value of his act would be vastly increased by the addition of a lot of comedy, George N. Brown has added three young ladies and five young men to his offering. He is using the same apparatus and now has a brown drop for a background. He also opens the act in the same manner, but adds to his announcement an invitation to the audience to come up and try his walking machine.

Five young men take advantage of this invitation and come up. Each gets a chance to try the machinery and, naturally, take a lot of falls, some of them appearing to be the real goods.

After the young men are through, Brown asks for some ladies in the audience. This part of the act is novel, for one girl starts toward the stage, but is withheld by a girl friend who sits next to her. After a lot of coaxing by Brown, the girl not only consents to allow her friend to go up, but comes on the stage with her. Both then do a lot of tumbling work on the machinery and, during the falls, show pink bloomers, rip their skirts and do other things that make people laugh, even though the cause of the laughter is supposed to be the pain of another.

After the girls have finished, Brown announces that he and Marion Ardell, the champion walker of California, will go through an exhibition contest. Miss Walker is a very pretty girl and shows a wonderful figure. The act closes with the contest.

That the act is worth more to Brown and to the theatres in its new form is unquestionable. G. J. H.

FRANCES PRITCHARD & CO.

Theatre—Colonial.
Style—Dancing.
Time—Eighteen minutes.
Setting—Full stage.

The last time Frances Pritchard was seen in vaudeville was in October, when she opened with Harry Pemberton as her partner in a new dance act. Then she accepted an offer to go into a production. She is now back in vaudeville with two young men, programmed as Nelson Snow and Charles Columbus.

The act is somewhat on the style of Sheila Terry's "Three's A Crowd," for in this, also, the two young men argue over which one shall marry a girl, and are about to engage in a duel over her, when she enters and tells them that the best dancer of the two will win. This part is different from the Terry offering, for in that turn, one of the young men sings and the other dances. In that act, also, one of the young men is given the decision through the applause of the audience. But, in this act, the girl decides at the end that both are equally good.

The dance routine is exceptionally good. Miss Pritchard presents a very good appearance, has personality, and dances in pleasing fashion. Both Snow and Columbus possess marked dancing ability. The routine includes solo dances by each of the three and some numbers in which Miss Pritchard dances with each of the young men, separately and all three together. She also essays some imitations of Frisco, Bessie McCoy Davis, George White, Ann Pennington and Marion Oaks, which are fair.

On the whole, the act is nicely set and worked out very well and should please on any bill. G. J. H.

SOPHIE TUCKER AND CO.

Theatre—Alhambra.
Style—Singing and jazz band.
Time—Twenty minutes.
Setting—In three (special).

Finding that the act which she showed at the Colonial a few weeks ago did not please, Sophie Tucker has blossomed forth with a new offering, this time minus the maid and butler. She has also secured a new drop, and, in addition, a new gown. The jazz band consists of the same boys who were with her in the other offering.

Miss Tucker is also singing, with the exception of one number, a new repertoire of published songs. That one, is about nobody caring for her, and was in the other act. In accordance with her usual style, the repertoire includes comedy numbers, a ballad with the spot on her face only, and some jazz numbers.

When reviewed, she was called back for three encores and in each sang a number requested by the audience. One of these was a parody on one of the biggest hits of to-day and was very clever. G. J. H.

FEIBER AND GRIFFIN

Theatre—American.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

This couple are an attractive pair and one that can easily do better than their present act. The woman has a pleasing appearance, a good voice, and delivers well. The man plays the piano capably and has a dandy tenor.

The one fault with their offering at present is that most of the material is old. With some new numbers to replace the old stuff in their routine, they should find it easy going. G. J. H.

FOREIGN NEWS

NEW REGULATIONS GOVERNING
STAGE CHILDREN DRAWN UP

Bill Provides for Their Care and Welfare in Every Respect. Local Education Authorities Given Power of Licensing and Not Society for Prevention of Cruelty to Children.

LONDON, Eng., Jan. 31.—The new licensing recommendation which has been brought before parliament, places the power of licensing child actors in the hands of the Education Board in each city and town, subject, however, to national regulations.

The Society for the Prevention of Cruelty to Children, which formerly had all the power to license child performers, has no power at all under the new regulations.

The new laws prescribe that all children who appear on the stage must do so with their parent's consent and that such must be filed in writing with the boards in each place visited. It also provides that if the board in a certain city should decide that the children in any show are not getting proper treatment, they can demand that the laws be lived up to, or revoke the license.

Among other things, photos of child performers must be filed with each board and must have been taken within the past six months. Doctors certificates must accompany each request for a license and photos of children for whom license is requested. If a board believes that a child is not in the proper physical condition to do the work assigned to it, it may order re-examination by its own appointed physician. Matinees cannot be given on week days,

all stage children being compelled to attend school regularly. If, however, the local Board of Education should decide that children in a production are well enough advanced in their studies, he may allow matinees on week days. No child can be seen in any performance that requires its services before the hour of 6 P. M. on any day except Saturday and Sunday. It must also be proven to the local authorities that the child is in proper custody and that the theatre it is going to work in is in fit condition for the child to work in.

The earnings of child performers will not be allowed to accrue to the benefit of its parents or employers, but must be accounted for to the local education authorities. These earnings must be deposited, in part, in savings banks, and kept till the children become of age, or until their parents are given authority to draw the money for them. Children must leave the theatre within fifteen minutes of the end and in no case later than one hour after their performance. Adequate holidays must also be given to all children.

This newly recommended law is being made by a committee appointed by the President of the National Board of Education, and will be presented by that board to the Parliament.

WANT NEW BILL PASSED

LONDON, Eng., Jan. 31.—The agitation started some time ago by the Bishop of London and the several actor associations, has resulted in the drafting of a bill and its presentation before the House of Commons, through which it is hoped to eliminate the licensing evil. The bill, while admitted to the House of Commons, is still open to additions and members of The Variety Artists Federation, The Actors Association, and the various unions, have been asked to send in suggestions and amendments.

The bill provides that every manager, agent or employer, of theatrical talent of any kind, be it circus, side show, cabaret, musical, dramatic, variety, or concert, shall be properly licensed by a Licensing Authority, to be appointed by the Labor Ministry, in this case, the London county council, which authority shall have power to repeal licenses when it is found that the holder has not lived up to the law. Fines and punishment are provided for in case of breaking of the law. All corporations engaged in the amusement business, in any branch whatsoever, must secure an annual license from this authority, under the provisions of this bill.

CHARLOT HAS NEW SCRIPT

LONDON, Eng., Jan. 28.—Another new play will be staged in February by Andre Charlot. It is a musical piece by Ronald Jeans, with music by Charles Gulliver. The cast will include Phyllis Monkma, Jack Buchanan, Ralph Lynn and Gilbert Childs.

MAY TAKE OVER ANOTHER

LONDON, Eng., Jan. 28.—Gilbert Miller is considering taking "Sylvia's Lovers," a musical play now at the Ambassador's Theatre, to New York in the near future.

"TEA FOR THREE" READY

LONDON, Eng., Jan. 28.—Frederick Harrison will present the American success "Tea for Three" at the Haymarket Theatre, on February 3. The cast includes A. E. Mathews, Fay Compton and Stanley Logan.

BUTT HOUSES PROSPEROUS

LONDON, Eng., Jan. 28.—The past year has been a very prosperous one for Sir Alfred Butt and his shareholders, the dividends paid during that time being: Palace Theatre, 20 per cent; Empire, 15 per cent; Gaiety, 15 per cent; Drury Lane, 15 per cent; Victoria Palace, 25 per cent; Adelphi, 25 per cent, and the Glasgow Alhambra, 40 per cent. This is all free from income tax.

MOSCOVITCH MAY GO OVER

LONDON, Eng., Jan. 28.—Maurice Moscovitch will be compelled to leave the cast of "The Merchant of Venice" in February, and Mr. Fagan, manager of the Court Theatre, has decided to take the play off until he is able to return in April, when he will be seen in Gegel's comedy, "The Inspector General." It is said that Moscovitch may go to America in the Fall.

LA BELLE OTERA RETIRES

PARIS, France, Jan. 29.—La Belle Otera, the idol of Paris and considered the most beautiful dancer on the continent, has retired from the stage for good. She has an income of \$10,000, on which she will live.

DESCHANEL LIKES THEATRE

PARIS, France, Jan. 30.—Mon. Paul Deschanel, the new president of France, is one of the best friends the theatre has, being an excellent dancer, fond of amusements and favorably inclined toward jazz and pep. He was and, in fact, still is considered the Beau Brummel of France.

BERNHARDT RETURNS

LYONS, France, Jan. 29.—Sarah Bernhardt returned to the stage last week in the drama "Rossini," in the role of Madame Rossini, reclining in bed throughout the act. She was required to speak only a few lines.

REVIVED AFTER 45 YEARS

LONDON, Eng., Jan. 31.—After a period of forty-five years, D'Oyly Carte's revival of "The Pirates of Penzance" and "Trial by Jury," came as a treat to the real old timers of theatre.

NEW FARCE PERPLEXING

LONDON, Eng., Jan. 31.—"His Happy Home," a newly produced farce, has met with adverse criticism. The play, by H. V. Willoughby, is a hodge podge of ancient farcical tricks, most of which have been used since the time of Shakespeare, according to the critics.

It deals with the adventures of a Persian poet in breaking up two happy homes, for all of which damage he is not in the least bit responsible. The cast includes Kenneth Kent, Susie Vaughan, Helen Haye, Mary Forbes, John Wickens, David Miller, Cathryn Young, Frank Arton, Leonard Shepherd, Ben Webster. Guy F. Bragdon, is the producer.

NEW FRENCH OPERETTA

LONDON, Eng., Jan. 31.—London is to be treated soon to a new French operetta entitled "The Sunshine of The World," by Gladys Unger, K. Ardasher, and Charles Cuvillier, which will be produced by William J. Wilson. In the cast will be Clara Symons, Miss Bysford, Verita Vivian, Vivian-Shayle Gardner, George Clarke, Martin Iredale and Randle Ayrton.

WANTED TO HONOR CHAPLIN

LONDON, Eng., Jan. 31.—What is, perhaps, the most unique honor ever bestowed upon an actor, was given to Charlie Chaplin, motion picture star, when citizens of Willesden got together a fund to erect a tablet in front of the house where he was born. It so happens, however, that Chaplin was born in Camberwell; therefore the movement is off.

CONSTANCE COLLIER READY

LONDON, Eng., Jan. 31.—Constance Collier, who is to present here a production of "Peter Ibbetson," in February, at The Savoy, in which venture she will be associated with Gilbert Miller, will, after the run of the piece, return to acting Shakespearean roles. In the cast of Peter Ibbetson are, Basil Rathbone, Jessie Bateman, Olive Noble, Eethel Carrington, Clifford Heatherley, and William Burchill.

CHICAGO NEWS

BURCHILL HAS MOVED

Tommy Burchill, formerly of the Western Vaudeville Managers' Association and at present connected with the Marcus Loew Western Agency as booking manager of the Ackerman Harris Circuit, is now housed in new offices in the Masonic Temple Building. The offices formerly used in the North American Building by James C. Matthews, have been closed and all bookings are being handled from the Masonic Temple address.

ELKS LEASE AUDITORIUM

The Chicago B. P. O. Elks Lodge has leased the Auditorium from July 5 to 10, and will be converted into an immense lodge room for the National Convention of the organization. The Elks confront the problem of seating more delegates than the Republican or Democratic conventions. The first session of the Grand Lodge will be held on July 6.

FORCED OUT BY ILLNESS

Tessie Lorraine went into the cast of "Civilian Clothes" last week on an hour's notice, to do the part played by Dorothy Dickinson. Miss Dickinson was taken suddenly ill, and was immediately removed to her room at the Hotel Sherman.

NEW DE RECAT ACT OPENS

"The Handicap," a new miniature musical comedy produced by Emile de Recat, is being given its first showing at McVicker's Theatre this week, where it is headlining. Hal Davis is being featured.

ORR STARTING REHEARSALS

Harvey D. Orr will start rehearsals on a new musical show, entitled "She Took a Chance," next month, and will give it a try-out in the spring. "Come Along, Mary," one of his shows, is being negotiated for, and may go to England.

KLARK AND URBAN OPEN

BARBADOS, B. W. I., Jan. 30.—The Klark and Urban Dramatic Company opens here today for a run of eleven days, presenting a high class repertoire of Broadway successes.

SCALA HAS NEW MANAGER

PARIS, France, Jan. 31.—M. Marcel Simon has acquired the Scala Theatre and will manage the house, now undergoing re-decorating, as the home of farce. He will have a permanent company there and will open with a revival of "Le Coup De Jarnac."

AMERICAN FOR "PADDY"

LONDON, Eng., Jan. 31.—"Peggy O'Neil, the American actress who was brought over here by Albert Countreidge, will be seen in "Paddy—The Next Best Thing," when it is produced at the Queen's Theatre, Manchester. The play is taken from the novel by Gertrude Page and was dramatized by W. Gayer Mackay and Robert Ord.

"WHIRLIGIG" HAS NEW ACT

LONDON, Eng., Jan. 31.—A new piece of business has been added to "The Whirligig." This is a skit called "The Problem Solved," in which a gentleman burglar breaks in upon the peace of a home and surprises the matron by a peculiar request, which the audience takes as cause for unchecked laughter.

GABY HAS RELAPSE

PARIS, Feb. 1.—Gaby Deslys, who recently underwent an operation, has suffered another relapse and must undergo still another operation. Her present condition is considered serious.

NEW KALMAN OPERA OPENS

VIENNA, Jan. 31.—(via Geneva) Emeric Kalman's new operetta was produced last night at the Strauss Theatre for the first time with great success. It abounds in tuneful melodies.

LEAVING CHICAGO OPERA CO.

Signor Vittorio Arimondi has decided to resign from the Chicago Grand Opera Association and, further, will not continue with the company on its post-season tour. "During the last five years, under the direction of Mr. Campanini, I have been a favorite and leading member of the company. Since his death my artistic honor has been greatly offended, and my position in the company has become unbearable," said the operatic star.

OPENS WOMEN'S SMOKING ROOM

The first smoking room for women to make its appearance in a Chicago playhouse was opened last week by J. J. Rosenthal, manager of the Woods. The room has been fitted out with rugs, leather chairs, lounges and boxes of cigarettes, and was made necessary, Rosenthal says, because he found women patrons were taking a "pull" at cigarettes while standing about the lobby.

THURSTON FOLLOWS COURTLEIGH

"Thurston, The Magician," will come into the Olympic Theatre on Feb. 15, replacing William Courtleigh in "Civilian Clothes," which will then take to the road.

FORMING NEW TWO ACT

Donald Bernard and Dorothy Le Maire are forming a new vaudeville act which they will shortly introduce to the West. They plan to open here and leave for the East for a prospective routing on one of the Eastern circuits.

JOLSON DOING GREAT

Al. Jolson, in "Sinbad," at the Auditorium, is playing to tremendous business. The engagement is said to be one of the most successful encountered by the company in its existence.



Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

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Paul C. Swinehart, Managing Editor

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A WORD OF WARNING

We would advise managers to beware the meddlesome features that lurk in the proposed legislation ament the ticket speculating evil which State Senator Kaplan says he is going to try to jam through the Legislature. Ostensibly, it is aimed at the ticket brokers throughout the state and nothing more; a bill to take the place of the Kilroe-Williams ordinance recently declared invalid by Judge Rosalsky.

But, in reality, if Senator Kaplan's statements regarding the proposed bill are to be taken seriously, it aims to control the general conduct of theatres throughout the State. For the senator has stated that "it places the theatre upon the basis of a quasi-public institution and declares that the people have an interest in the proper management of the theatre."

From which, it is to be inferred that the state will attempt to "uplift" the theatre. We should say, rather, that the Legislature will attempt this, and, of course, everybody knows what a successful uplifting institution our State Legislature is.

However, the theatre as it is constituted in this country at present, needs less uplifting than any other "quasi-public" institution in the world. We are, at present, undergoing an example of legislative uplifting in Albany, where the Assembly "uplifted" (mostly with its punting toes), five of its duly elected members and is now attempting, in the face of world-wide opprobrium, to justify its pernicious and undemocratic act.

What the managers have to be most fearful of is the "proper management" element of the proposed bill. Under such a clause, no matter how wide a latitude it would give the manager in the conduct of his theatre, there is no doubt but what the state would at some time or other attempt to tell the manager where he got off. And no matter how badly a manager conducts his theatre, we doubt whether it could be run worse than under the guidance of a state or municipality in this country.

Besides, there is absolutely no need for a dictatorship over the theatre, for that is what such a law would amount to in the end, because we already have enough laws looking to its proper conduct on the statute books.

So we reiterate to managers: Beware the Kaplan Bill, designed to limit the activities of ticket brokers.

TWENTY-FIVE YEARS AGO

The Tavery Opera Company jumped from San Francisco to New Orleans.

The Wigwam, San Francisco, was sold by Alfred Meyers to Gustav Walter, Theo Reichart, Geo. K. Beede and Charles Sultzer.

Earl Burgess was doing characters with Howard Wall's Ideals.

Bessie Clayton was with the New York Vaudeville Company, playing a South American tour.

Maude Raymond and Gus Rogers were married in New York.

"The Twentieth Century Girl" was presented by Canary and Lederer at the Bijou, New York, with John T. Kelly, Sidney Drew, Edwin Stevens, Archie Crawford, Al. H. Wilson, Harry Kelley, Helen Dauvray, Edith Howe, Lillian Thurgate and Nina Farrington in the cast.

Edward Solomon died in London, England.

Beerbohm Tree made his American debut at Abbey's Theatre, New York, in "The Ballad Monger," and "The Red Lamp."

BERTHA BRECK ILL

PHILADELPHIA, Jan. 29, 1920.

Editor N. Y. CLIPPER,

Dear Sir:—Mrs. Bertha Breck who for fifty-five years has been connected with the Walnut Street Theatre, Ninth and Walnut, is sick and afraid she will never again enter the theatre. She is known to thousands of actors and actresses, she herself having been a member of the stock company here.

Bertha Breck played with all the old timers, such as Booth, Barrett, John McCollough, Edwin Forrest, John Sleeper Clark, and many others. She comes from a professional family, her mother, Mary Breck, having been connected with the theatre for thirty-five years.

Her father, Wm. Frances Breck, was a well known theatrical man and brought Mme. Juanicheck to this country and handled her all the while she was here and put her on the English speaking stage. His picture hangs on the old silk curtain in the theatre.

Bertha asked me to write, as she would be glad to hear from some of the performers to-day, as she has no one to look after her. She is all alone. My wife and I go down to see her most every evening. Mr. Wanamaker, Manager of the Walnut Street Theatre, is doing all he can for her. Bertha gives her love to all. She is seventy-seven years of age.

I am, very gratefully yours,

WM. WARD,
Philadelphia, Pa.

Bertha Breck's address is,
215½ So. Darien Street,
House No. 1 Labor Court,
Philadelphia, Pa.

Answers to Queries

F. B. McD.—Al Jolson is still with "Simbad" on the road.

F. O. B.—You can register your act with the New York CLIPPER.

B. F.—Clay Clement is now in San Francisco.

A. C. T.—Go to Keith's Exchange, 6th floor, Palace Theatre Building.

G. D. F.—Caroline Kohl was recently married to E. R. Handlan.

S. J. K.—Julia Bruns is again in this country after a six-months stay in London.

L. P. D.—Harry Green is now working in "Watch Your Step."

L. O. B.—Ralph Kellard is playing the leading role in "The Light of the World."

H. O. P.—Kyra, the Oriental dancer, is now with the Century Roof show.

G. I. S.—Fred Walters is manager of William Fox's Terminal Theatre, Newark.

G. T. H.—Don Benito Perez Galdos was a Spanish playwright. He is dead now.

F. T. A.—Lilly Lena arrived in this country early last month.

L. O. S.—Harry Fox is again back in vaudeville.

S. B. C.—Jack Clifford has teamed up with Irene Wallace.

F. R. T.—Buckley Geir is now with the Capitol show.

H. U. N.—Yes, booking has been on between this country and Germany since early in January.

G. H. P.—Matthew Dee, of McMahon and Dee, was married late in December to Helen Keeley.

G. H. C.—Al. G. Fields was sick for a while, but is now well again and back on the job.

F. S. M.—Earl Taylor has retired from the stage. He was with Ethel Arnold, who has also retired.

A. D. S.—Maxwell Karger is production manager of Metro Pictures. Richard Rowland is president of the corporation.

A. C. E.—C. B. Cochrane is an English producer and fight manager. He is in this country at present.

G. D. J.—Ethel Remy left "The Woman in Brown" company some time ago.

S. T. T.—Glen and Jenkins, the black face team, is now with "The Frivolities of 1920."

Easy Mark—Flo Zeigfeld has been producing those shows for about fifteen years.

J. C. J.—There is a Loew's Orpheum located in Yorkville, New York, and there is also a Keith house of the same name in Brooklyn.

H. K. B.—The dancing team of Charles Hart and Beatrice Guire has split. From last accounts Hart was to have done a new comedy with Frank Strong.

W. R. T.—Houdini is generally conceded to be the best handcuff "king" of the lot. He is at present in London. Yes, Theodore Hardeen is his brother.

Personal—Norma Talmadge is married to Joseph M. Schenck, a vaudeville and motion picture man. Constance and Natalie are as yet unmarried.

T. E. W.—You're right. There was a well known dancer named Maurice E. Cox, but he has retired. His partner's name was Jane Henry.

G. T. H.—You are right. All big plays and musical comedies are first tried out on the road for some time before making their debut in New York.

Query—Anita Stewart was a discovery of the Vitagraph people. They starred her for some time. She is making pictures for her own company now.

Question—Lew Brice did an act with The Barr Twins about two years ago. It was known as Brice and the Barr Twins. The girls are doing an act by themselves now.

S. O. L.—The vaudeville tabloid "Chicken Chow Mein" is no longer known by that name. Herman Timberg has changed the act into a show and the name to "Round the Town."

Western—G. M. Anderson, the producer, was "Broncho Billy." He abandoned pictures some three years ago and has been rather successful as a legitimate producer since then.

(Continued on page 34)

Rialto Rattles

IS ZAT SO?

Allen Spencer Tenny thinks Lincoln is the greatest man that ever lived because he has more pennies than any other man ever had.

UP AND DOWN MAIN STREET

Nora Bayes was seen with a new red hat last week. Spring is coming.

Sam Bernard and Louis Mann were actually seen speaking to each other last week.

DON'T BLAME YOU AT ALL

We understand that Jean Bedini is taking a show to Cuba. We don't blame you in the least bit, Jean. Fact is we'd like to join your show ourselves. You know it's wet in Cuba.

QUITE TRUE, MY LAD

A—I wouldn't have your watch if you gave it to me; it's second handed.

B—What do you mean my watch is second handed?

A (Pointing to second hand)—There you are, see for yourself.

THAT'S GOOD

We notice that a certain faker advertises he will teach you any kind of imitation you want in three days. Here's a few to ask for. He could teach me how to get an imitation of Al Jolson's salary, or maybe, could show us how to imitate Marcus Loew or Lee and Jake Shubert.

THAT-A-BOY

We see that a dramatic critic on a certain New York paper is in possession of wonderful foresight, having foretold the fate of a play six weeks before it's opening. That's wonderful. Maybe he can tell what will happen to him after the show actually opens.

THUS ENDS ROMANCE

They met one day, on old Broadway, in a manager's office, it seems; he was a dancer, an eccentric prancer, she just a girl with dreams. They talked about weather, had dinner together; each other they loved, so they found. When good night he said, they had promised to wed when another year came around.

True to their threat, a year later they met, and their young lives were signed away. He's no longer the rage of the Broadway stage; he's a hoover who does three-a-day. Her dreams are all ended, there's socks to be mended, and kids who near drive her mad. The cause for my jingle, is to warn you, stay single, (The last line won't rhyme, too bad).

HOW TO DO IT. BY L. C. S.

You first of all select a plot
It really doesn't matter what
Or whether it has sense or not,
You then begin to make it hot
For the unsuspecting villain.

Your hero must be six feet four
Too big to get in through the door
Possess a voice with an awful roar
To sink the villain through the floor.
The unsuspecting villain.

Your heroine, a pretty maid,
Just sixteen, with her hair in braid
Must not know how love is made,
And of the villain be afraid,
Poor unsuspecting villain.

Your situations must be bad
Enough to make the hero mad,
And with whate'er is to be had
He'll kill that dirty rotten cad,
The unsuspecting villain.

The ending, you, of course, can tell,
With a love scene by the olden well
Your play you then will try to sell
And you'll be told to go to —
By someone you'll call a villain.

THE ZIEGFELD FOL "MY BABY" SUNG BY DELYLEAL

A marvelous natural double song by Jos. McCarthy and Harry Tierney, America's
triumphant Musical Comedy Classic "Irene" by James Montgomery—now

A Sensation!

That's All

THE VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"
GET IT BEFORE IT GETS YOU!

Nuttin' But Laughs in this "Nut Song"

OH, MOTHER I'M WILD

By HOWARD JOHNSON, HARRY PEASE and
EDDIE NELSON

Remember He Who Laughs Last Laughs Laughs

BOSTON
181 Tremont Street

MINNEAPOLIS
216 Pantages Theatre Bldg.

SEATTLE
301 Chickering Hall

PHILADELPHIA
Globe Theatre Building

NEW ORLEANS
115 University Pl.

ST. LOUIS.
Calumet Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

CLEVELAND
Ellastone Building

Everybody adm
Sensational Hit! Eve

PEG

That's why Everybody is

By HARRY WILLIAMS and

LEO FEST

711 Seventh Ave.

A Stone's Throw from the Palace Theatre
TORONTO, King Street

FOLLIES SONG HIT! "S ARMS"

ALDA & COMPANY

America's sensational song writers who also wrote the lyrics and music of that
now playing to capacity houses at the Vanderbilt Theatre, New York

admits it's a
Everybody's right!

PEGGY

is singing "Peggy"

and NEIL MORET

EST, Inc.
New York

Next to the Columbia Theatre

100 George Street

HAVE PATIENCE

I GOT HERE JESS AS SOON AS I COULD

FRECKLES

By CLIFF HESS, HOWARD JOHNSON and MILTON AGER

The only song since "Red Head" which as soon
as it was heard every artist wanted the exclusive
singing rights

Eddie Cantor's New Hit in the Ziegfeld Follies

IT'S THE SMART LITTLE FELLER

WHO STOCKED UP HIS CELLAR
THAT'S GETTING THE BEAUTIFUL GIRLS

By GRANT CLARKE and MILTON AGER Chunks of Laughter in this great song

FEATURED IN 2 PRODUCTIONS. AL HERMAN, GREENWICH VILLAGE FOLLIES
HENRY LEWIS, FRIVOLITIES OF 1920

DETROIT
213 Woodward Ave.

INDIANAPOLIS
122 Pembroke Arcade

CINCINNATI
710 Lyric Theatre Bldg.

KANSAS CITY
Gayety Theatre Building

MILWAUKEE
134 Grand Avenue

PROVIDENCE
511 Caesar Misch Bldg.

LOS ANGELES
336 San Fernando Building

BUFFALO
485 Main Street

PITTSBURGH
312 Camerphone Building



HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS
NOTHING BUT HITS

VAN and SCHENCK'S Big Novelty Hit

ALL THE BOYS LOVE
MARY

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS
YOU WILL HEAR IT EVERYWHERE
CAROLINA SUNSHINE

BIGGER
THAN EVER

THEY'RE ALL
SWEETIES

THE SWEETEST
COMEDY SONG
IN YEARS

SONG AND INSTRUMENTAL
GREAT FOR DUMB ACTS
CAROLINA SUNSHINE

Our
2,000,000
Copy Song

**CAROLINA
SUNSHINE**

The Top Liner
of All
Hits

WONDERFUL WALTZ FOR ORCHESTRA AND BAND
BEAUTIFUL DUET FOR SINGERS
CAROLINA SUNSHINE

GOOD FOR
ANY MONTH

WHOA JANUARY

A RIOT OF
LAUGHS

A NEW IDEA
IN COMEDY SONGS

HE WENT IN LIKE A LION
AND CAME OUT LIKE A LAMB

MALE, FEMALE, IRISH AND DOUBLE VERSIONS

BEAUTIFUL SPOTLIGHT SONG
GREAT FOR QUARTETTE
CAROLINA SUNSHINE

LOOK FOR OUR BIG DOUBLE PAGE AD. IN THIS ISSUE ON OUR SENSATIONAL HIT

WHEN MY BABY SMILES AT ME

SWEEPING EVERYTHING BEFORE IT

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street, New York

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Herman Darewski Music Pub. Co.

MELODY LANE

THIRTY CENT MUSIC NOW A NECESSITY SAY PUBLISHERS

Enormous Increase in Production Cost Forces Music Men to Adopt High Priced Publications or Get Out of the Business Entirely They Say. Fight Now on to a Finish

The 30-cent publication, the high-priced music, upon which the F. W. Woolworth retail syndicate has declared war, is an absolute necessity to the life of the music publishing industry and without it the publisher of the so-called popular numbers may just as well close his doors and get into some other business at once or find himself in the bankruptcy courts, according to the statements of a half dozen of the largest and most successful publishers in the country.

While each one when interviewed by a representative of the CLIPPER stated a different reason for the necessity of its remaining in the catalogue of the publisher of popular prints, they all when summed up arrived at the same conclusion and that was "high cost of production." Various heads of houses laid more stress than others on certain items in the cost of putting out a popular publication but all agreed that the keeping open of the doors of a publishing house without the high-priced publications is an absolute impossibility.

"Take a few minutes off," said one, "and look into the cost of printing. Since the time when the Woolworths and other syndicates set the wholesale rate on music at six and one-half cents per copy, the cost of printing has increased nearly 100 per cent. That in itself," said he, "would answer every argument against the cheap print unless it was bolstered up by something else from which a profit could be made."

"Take a look at our payroll," said another, "clerk hire, office employees, professional men, in fact every one in our entire establishment has in the past four or five years been raised from sixty to one hundred and twenty per cent in salary. Does a hit sell one hundred times greater than it did before the war? Well hardly, the total number of copies sold may be a little larger but you can find no one who will say that we sell fifty per cent more copies than before and look at the production cost. A few years ago you could get a good pianist for \$25 a week. I guess we have thirty or forty in our home and branch offices and many publishers have far more than that number. Try to hire one for that figure to-day. He wants \$60 a week and if you don't feel like paying it he can get it from someone else without the slightest difficulty."

"Are you at all familiar with the price of paper and plates," inquired another. "In the last few years the price advance for these two items alone, and big and important ones in the production of music they are too, has been all the way from one hundred and fifty to two hundred per cent. Where is that money to come from if we get no advance on our wholesale price of music?"

The branch office, according to all the publishers asked, is not the great unnecessary expense that has been stated but an absolute necessity and the added sales created by it practically pays expenses, and, with the changing conditions in the music business, is of greater need and importance to-day than ever before. "It is true," said one publisher, "that a small publisher without a single branch office may get a great big hit, a natural, and sell a lot of copies. But the selling of those copies and the added business that follows necessitates the hiring of more people, the taking on of greater office expense and all the added money expense which goes with it. The hit is over, its sales begin to drop and the publisher with

his staff now large in comparison to his old one is forced to try to put out another song to follow the hit. He must get it sung, he must cover the entire country, he must begin an aggressive campaign or the competition in the business will sweep him and the profits of his first hit into oblivion. He must open branch offices, he must keep up with the procession or drop out and then he finds himself under big expense trying to meet them and selling at six and a half cents per copy. In a month he finds that unless he can turn out one hit after the other he is in a losing game and looks around for relief. All that appears in sight is the thirty-cent number and automatically he is forced to issue them no matter how much he dislikes to have a break with the retail syndicates which want to buy all his prints at a price permitting them to sell at ten cents per copy.

"Of course there is a great buying public for the ten-cent print and I do not believe any publisher wants to discontinue printing this type of publication. It can be worked in very advantageously for both publisher and retailer, can be put out in a way that it will make money for both, but the restricting of a big publishing house's output to ten-cent numbers is only a delayed arrival in the bankruptcy courts where he will be bound to arrive the first year he lives through that does not record at least two big hits in his catalogue."

The above are the various opinions of men who are among the leaders in the field of popular music publishing. Without exception they stated that they regretted that any differences had arisen between them and the retail syndicates but that the dropping of the exploitation work on the high-priced numbers or their future elimination from the catalogues was out of the question. From the stand taken recently by the Woolworths, the fight between them and the publishers will doubtless be to the finish.

WITMARK SONGS PICKED

Character songs admirably rendered are the specialty of Joe McFarland and Johnny Palace, two clever men who always manage to pick out songs that go over with a bang. They are using with uniform success Ball & Brennan's ballad hit, "Let the Rest of the World Go By"; the comedy number, "You Know What I Mean," and the latest lively Irish ditty, "There's a Typical Tipperary Over Here"—all published by M. Witmark & Sons.

FOX RELEASES "KARZAN"

"Karzan," a well written, melodious song by Hal Artis and Will E. Dulmage is a recent release from the Sam Fox Pub. Co. which is attracting considerable attention among the better class of vaudeville singers. It makes an effective song as well as instrumental number.

FEIST NOVELTY READY

Leo Feist has just released a new novelty number called "Ching-a-Ling-Jazz-Bazaar." The song which is being issued as a successor to the hit "Chong" is said to surpass it in melodic novelty.

YORK AVERILL WITH GILBERT

York Averill, has joined the staff of the Gilbert & Friedland Co. and is connected with the band and orchestra department.

SOCIALIST OBJECTS TO SONGS

Geoffrey O'Hara's song "Get Up and Get Out," a number intensely American as to subject and issued by the Leo Feist house has incurred the enmity of someone with Socialistic inclinations. There is a line in the song containing a reference to a "dirty red rag" and Dr. Peter E. Demarest, principal of the Bryant High School in Long Island, has been having his pupils sing the number in connection with the school's morning exercises.

The principal has just received a post card mailed in New York which reads:

"You are teaching great hatred against the red flag of the glorious international future, humanity and new free society arising from the eastern horizon, which is ever becoming red with the only hope of the human race. Such is the religious and political insanity of all religion and government of the money god, private property and race hatred. Free American institutions are ever hungry for more money and business monsters desiring working people for selfish gains and ends."

The card was not signed. Dr. Demarest said yesterday he would not be influenced by the communication. He added that he had called attention of the pupils at the assembly to the postal and informed them the song would be sung, just as it had been. He said the pupils applauded his decision.

BERLIN INCREASES STAFF

A number of additions to the business and professional staff of the Irving Berlin, Inc., music house has been made during the past few weeks.

Milton Weil, formerly with Leo Feist is now with Berlin and will be connected with the Chicago office having charge of the sales and assisting Maurice Ritter in the professional department. William Jacobs formerly with the Joe. Morris Co. is now western sales manager of the Berlin company and will have charge of the territory west of the Mississippi and south of Ohio. Bobby Crawford is now general sales manager and has taken up his duties in the New York office.

"3 SHOWERS" SCORE PLAYED

The musical score of the new Mr. and Mrs. Coburn musical play "The Three Showers" by Creamer and Layton was played at the Chas. K. Harris offices on Friday of last week. The audience which consisted of a number of critics, newspapermen and performers was enthusiastic over the melodious score of the new piece.

MAC MEEKIN TO OPEN IN N. Y.

J. A. MacMeekin, the San Francisco music publisher is in New York looking for a suitable location in which to open a branch office. MacMeekin, who called on the trade on his way east reports a big sale for his new publications.

HARRY WERTHAN IN N. Y.

Harry Werthan, manager of the Chicago branch of Jerome H. Remick & Co., spent last week in New York making his headquarters at the Remick offices in West 46th St. He returned to Chicago on Saturday.

SHERWOOD HAS BIG TRIP

Ray Sherwood, of the Vandersloot Music Co., is back from a trip through the Middle West, which was a big success in so far as sales were concerned. "In Shadowland" and "Let Me Dream" were the leaders.

FOUR WITMARK SONGS IN ACT

The Tip Top Four have just added a fourth Witmark song to their repertoire. All four songs are going very big with this classy act. The songs in question range from grave to gay, and from the titles it can readily be seen what good judges of a good song the Tip Top Four are.

HOW TO COPYRIGHT SONGS

The copyright question, clothed in deepest mystery to the average individual and responsible for scores of letters which come weekly to the CLIPPER office, seems at present to be attracting more attention today than ever before.

For the information of those who wish to copyright songs or music, the following rules of procedure will secure protection.

First, write the Registrar of Copyrights, Washington, D. C., for the necessary blanks, which will be furnished. If the music is intended for publication, the first step to be taken to secure copyright is to print and publish it with a notice of copyright in the form as prescribed by the statute and fully explained in the Copyright Office circular. Promptly after such publication there should be deposited in the Copyright Office two copies of the best edition so printed and published. The application form furnished by the office properly filled and a money order for \$1 for registration of the claim should accompany the copies, which should be sent by registered mail.

Until the work has been published, the common law affords protection against infringement. If you do not intend to print and publish, registration of the manuscript may be made. Such registration, however, does not remove the necessity for a second deposit of printed copies for registration, and the payment of a second fee when the work is later published.

The above procedure gives copyright protection in the United States. It does not apply to England. If international protection is desired one must obtain simultaneous publication in the United States and Canada. This can be done by getting into communication with any of the big English music houses, who for a small fee will attend to the matter in so far as England is concerned.

BURR CO. AT MUSIC SHOW

The Henry Burr Music Corp. is represented at the National Music Show at the Grand Central Palace this week, and is the only firm among the publishers of popular music to have a booth at the show.

Coincident with its campaign at the Music Show, the firm is releasing a new number by Byron Gay, writer of the "Vamp," called "I Like To Do It."

Either W. H. Kirkeby, general manager of the Burr Corporation, or Ray Perkins, late of Waterson Berlin and Snyder, are at the booth all during the show. The display is colorful and attractive, featuring the firm's three "big ones": "I've Found the Nesting Place of the Bluebird," "Oh, My Lady," and "I Like To Do It."

Philip W. Simon, manager of the Record-makers' Concert Company, a subsidiary Burr enterprises, is also at the booth to book concerts for the 1920-1921 season. The Record-makers include such phonograph artists as Billy Murray, John Meyers, Monroe Silver and others. Over 120 concerts have been booked for this season.

SINGER'S NAMES BARRED

According to a ruling of the Music Publishers' Protective Association, it is not permissible for a member to publish in the shape of an advertisement or trade circular the name of any vaudeville or burlesque singer in connection with the singing of a song. Should a singer send a telegram or letter praising a number, it is not permissible to reproduce it even if all reference to the publisher is omitted.

NICE RELEASES NEW ONE

B. C. Nice & Co. have released Leo David's latest composition, a song and fox trot called "Clouds That Pass in the Night." The number which critics pronounce one of David's best is to be widely exploited.

THIS IS THE MELODY YOU ARE HEARING EVERYWHERE

HARRY VON TILZER

Is Handing You



For when my ba-b

Words by **ANDREW B. STERLING & TED LEWIS**

TED LEWIS SENSATIONAL HIT

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NATURAL HIT
IN YEARS



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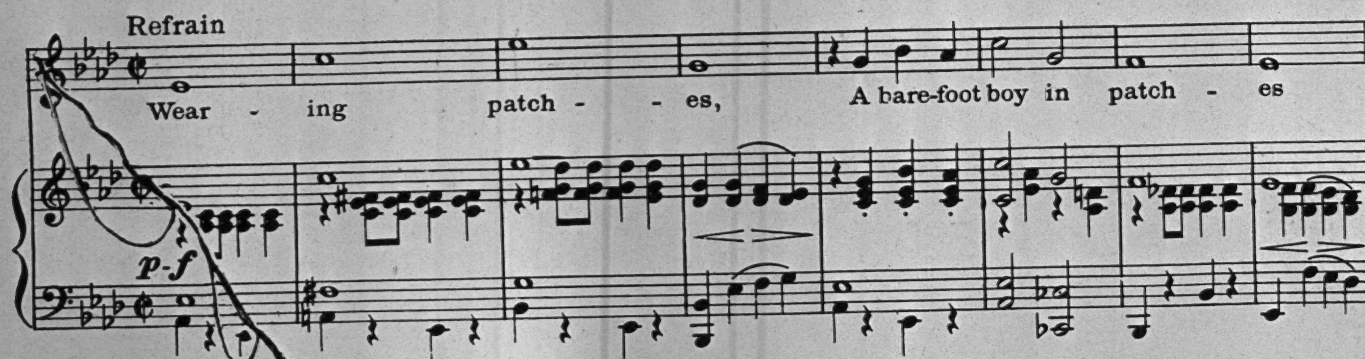
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Ted Emery, Mgr.

MURRAY BLOOM, Supervisor

LONDON

Herman Danewski, Music Publ.

PATCHES



The fox-trot song
sensation
by **LEE S. ROBERTS**
and J. Will Callahan

The
Song
You Hear
Everywhere



A suggestion for performers and orchestras
Call or write for orchestration in any key

3 East 43d St. : G. SCHIRMER : New York

BURLESQUE

TULSA REMAINS FOR FOUR WEEKS

MUST SHOW BETTER BUSINESS

General Manager George Gallagher, of the American Burlesque Circuit, has decided to let Tulsa remain on the wheel a few weeks longer.

Shows have been playing the Grand Theatre, Tulsa, for the last few months, on the lay-off week between Kansas City and St. Louis, for six days, on a guarantee. Some shows have made a few dollars, others have been breaking about even. The railroad fare from Kansas City to Tulsa and back again to St. Louis is about \$24, which amounts to considerable when multiplied by the number of people carried. The town, as was stated in these columns at the time the shows started to play there, is not good for more than three days a week, one of the reasons being that there are several houses there playing "tabs" and which are giving four and five shows a day. These houses, it is said, are playing to capacity business at lower prices than the burlesque house is getting and are giving good shows. This was too much for the burlesque companies, which could not be expected to come along and make any money, for they had to pay salaries without a cut, railroading, hauling, billing and stand for the wear and tear of costumes and scenery. So, it was decided that the town should be discontinued, and the owners were notified by the officials of the circuit to that effect.

James Butler, of St. Louis, who is interested in the house, was in New York last Thursday and, after a long conference with Gallagher, promised to go to Tulsa and give the house his personal attention if the circuit would continue sending shows there. So, commencing with last Monday, Feb. 2, Gallagher agreed to give them another trial, of four weeks, and if no improvement is shown in that time the town will be dropped by the circuit. It is said that Frank Metzger, who closed last Saturday ahead of the "Sport Girls," starts this week as manager of the house for Butler and his associates.

There is no doubt that, in case Tulsa is dropped, the shows will play St. Joe for two or three days after Kansas City and then some one-nighters into St. Louis, without giving them a lay-off. The Columbia shows are now playing St. Joe for two days, but will discontinue playing that city the middle of this month, when the Victoria, Chicago, open and fill in the lay-off week between Kansas City and St. Louis on that circuit.

HASTINGS GETS NEW PEOPLE

Harry Hastings has signed Kenneth Christy, a black-face comedian now with "Come Along, Mary" company. Frances Hartman, a prima donna, has also signed a contract with him. She has been with "Our Naughty Bride" company. Baker and Rogers, a vaudeville team of tramp comedians, have been engaged. They have all signed three-year contracts.

REEVES HAS NEW PRIMA DONNA

Amanda Hendricks, a prima donna new to Burlesque, joined Al Reeves' show in Hartford last week. She has been in musical comedy. Reeves now has an entirely new cast of principals with the exception of the Big Four Quartet. Reeves will rejoin his show at Hurtig and Seamon's next week, after five weeks' lay off.

JOINING "ROUND THE TOWN"

Marie Elmer will join the "Round the Town" at the Bijou, Philadelphia, next week. She will replace Adele Bennett.

CLUB RAISES DUES

At the regular meeting of the Burlesque Club last Sunday a committee was appointed by President James E. Cooper to make arrangement for a benefit to be held at one of the Broadway theatres Sunday night, March 14. The proceeds are to go into the club treasury.

It was also voted to raise the initiation fee to \$10 up to May 1, and \$25 after that. The dues will be \$12 a year instead of \$9, commencing May 1.

A special meeting has been called for 2.30 next Sunday afternoon, and President Cooper is anxious to have all members who are in town present.

PRIMA DONNA BREAKS WRIST

Florence Darley, prima donna of the "Star and Garter" show is confined at the home of a friend, as a result of an accident which occurred while the show was playing the Park Theatre, Bridgeport. Miss Darley was climbing the steps to the platform in the last act and fell as she reached the top step to the stage. She sustained numerous bruises of the body and her right wrist was broken in two places.

SCRIBNER GOING SOUTH

Sam A. Scribner, general manager of the Columbia Amusement Company, left New York last Friday for Palm Beach, where he will remain four weeks. On his way North, he will stop over at Pinehurst for two weeks, to play golf. He will then go to White Sulphur Springs for a week, before returning to New York.

SIMMONS GETS DIVORCE

BOSTON, Mass., Jan. 21.—Robert Simmons was granted an absolute divorce from Agnes Frawley Simmons here yesterday by Judge Festick. Simmons, manager of James E. Cooper's "Roseland Girls," was married two years ago last June to a member of the "Frivolities of 1920." He was her second husband.

PETE CLARK NO BETTER

The latest word from the sick room of Pete Clark at his home in Richmond Hill, states that there is no improvement in his condition. Since suffering a relapse several weeks ago Clark's condition has been very serious.

BOB SIMMONS IS BACK

Bob Simmons, who has been ill the last two weeks with pneumonia, has rejoined his show, the "Roseland Girls," in Paterson. Art Muller has been handling the show during his absence.

LYONS STILL SICK

MUSKOGA, Ont., Jan. 31.—Joe Lyons, ex "straight" man of burlesque, is still confined to a sanitarium here and would like to hear from his friends when they have time to write him.

WELLS PLAYING VAUDE.

Billy K. Wells, general manager for the James E. Cooper Enterprises, is playing a few weeks of vaudeville around New York, and is doing the "single" he did several years ago.

BEDINI DOES \$9,000

WATERBURY, Conn., Feb. 2.—Jean Bedini's "Peek-a-Boo" show broke all burlesque records at the Jacques last week, when it did over \$9,000. It played to a \$2 top.

WATSON CLEANING UP

PITTSBURGH, Pa., Feb. 2.—"Beef Trust" Billy Watson put over another record of \$9,000 at the Gayety last week. In Baltimore he did \$8,700.

EMPIRE CIRCUIT DECLARES BIG DIVIDEND

HOLDS SEMI-ANNUAL MEETING

The semi-annual meeting of the Empire Circuit was held at the Manhattan Hotel, New York, last Thursday afternoon.

The general business of the circuit was taken up, and a plan laid out for the next year's business. A dividend was also declared. It was not stated how much, but it is understood that the amount was the largest ever declared by the circuit.

The members who attended were Harry Clay Miner, of New York, Col. Jim Whalen and Horace McCracken, of Louisville; George F. Rife of Baltimore, Edw. Butler of St. Louis, and his attorney Mr. Tralles, Hubert Hiet of Cincinnati, William Drew of the firm of Drew and Campbell, of Cleveland, and Chas. Knapp, the attorney of the circuit.

The houses now controlled by the Empire Circuit are the Casino and Empire, Brooklyn; Lyceum, Washington, and the Empire, Chicago.

PEARL LAING SIGNED

MILWAUKEE, Wis., Jan. 29.—Pearl Laing, with the stock company playing the Empress, this city, will open with the new stock company in Gary, Ind., next week, as soubrette. This house will be run by the owners of the Empress. Miss Laing was formerly at Kahn's Union Square, New York, and recently closed with the "Cracker Jacks" on the American Burlesque Circuit.

"BELLES" HAS NEW JUVENILE

Jack Dillon, a young juvenile who recently closed with the "Oh, Frenchy" company, has been engaged by James E. Cooper for his "Victory Belles." He will open next week in Jersey City, replacing Morris Lloyd, who has given in his notice to close there.

GALLAGHER GOING WEST

George Gallagher, general manager of the American Burlesque Circuit, will leave New York Friday for an inspection tour of the Western houses. He will visit Kansas City, St. Louis, Indianapolis, Louisville and Pittsburgh, as well as several other cities.

TOM HENRY RECOVERED

BOSTON, Mass., Jan. 31.—Tom Henry, manager of the Gayety Theatre, has recovered from an attack of the "flu," which confined him to his home for over a week. He is back at the theatre again.

MACK IS BACK

J. Herbert Mack, president of the Columbia Amusement Company, returned to his desk Monday. He has been on a pleasure trip to the Coast for five weeks. He left New York Dec. 27.

MABEL McLOUD HAS PNEUMONIA

Mabel McCloud, ingenue of the "Best Show in Town," has been out of the cast for several weeks, and is confined to her hotel with pneumonia.

SAMMY WRIGHT CLOSES

Sammy Wright closed with the "Midnight Maidens" last Saturday night at the Empire, Hoboken. He is going into vaudeville.

"WONDER SHOW" KEPT ALL LAUGHING AT THE COLUMBIA

Joe Hurtig's "Burlesque Wonder Show" is using the same book again this season as last, "My Wife Won't Let Me." It tells a story of a girl who was to inherit a large fortune, but could not get the money until she married. She is in love with a young chap, who was also to get money when he married. But they found that neither would receive the money unless the girl married someone else first. A plan was then devised whereby the girl should marry an inmate from the local hospital. After the marriage, the husband is supposed to go back to the institution again, the wife to sue for a divorce, get it and marry the chap she is in love with.

The book is full of complicated situations that kept up a strain of humor throughout the piece, which is in two acts and four scenes.

George P. Murphy is the husband and is also the principal comedian. He is portraying his "Dutch" character again this season and does it much to the pleasure of his audience. His dialect and make-up are both excellent and he dresses the part ridiculously funny. They like him Monday afternoon.

Primrose Seamon again was seen as the wife, in which part she did very well. She also did nicely with her numbers and was a hit in her specialty, giving impersonations and a recitation in ragtime. Her dresses are pretty.

Clara Douglas, who has been out of burlesque for several seasons, did nicely as the other woman. She also displayed beautiful gowns.

Edna Green is getting back to herself again and is showing some of her old time form in putting over a number and dancing. She is getting a little heavier, which improves her appearance greatly.

Arthur Conrad, as Jasper, does a good comedy part. Joe Mitchell, as the lawyer, has a fine part. He is on more than the comedian.

Lloyd Pedrick, as the doctor, portrayed the part assigned to him very well. His make-up and general appearance were in keeping with the part.

Frank Martin is doing the "straight" and has several numbers in the show that go over.

Martin and Miss Seamon offered a neat duet that was liked.

There were several clever girls in Conrad's pickout number, that are good possibilities as future soubrettes.

Miss Seamon's "Vamp" number was staged nicely and well worked up by both the principals and chorus.

Murphy was a decided success with his specialty, in which he offered a parody with several choruses. It was generously enjoyed.

Hurtig has again shown us some class in costumes. In fact, all of his shows that have been here this season have been most elaborately costumed. The girls are a pretty lot and work very hard. The electrical effects are fine.

The "Burlesque Wonder Show" keeps them laughing and it pleased a big house at the Columbia. SID.

INGENUE GETS CHANCE

During the illness of Franz-Marie Texas, prima donna of the "Victory Belles," Jean Brown, ingenue of the company, sang her numbers as well as playing her own part.

Miss Brown scored a hit at every performance in the dual role.

FRED BLOCK MARRIED

PHILADELPHIA, Pa., Jan. 28.—Fred Block, interested in several burlesque houses in this city, was married yesterday to Miss Charlotte Cholberg, a non-professional.

BEE DARLING CLOSES

Bee Darling, ingenue of the "Roseland Girls," closed at the Bronx last Saturday night. Ruth Rosemond, formerly of the "Sightseers," opened in her place.

BROKE GAYETY RECORD

The Stone and Pillard Show broke all records for twelve performances at the Gayety, Brooklyn, last week, when they played to a little over \$6,400.

MAURICE CAIN BACK

Maurice Cain returned to New York Monday after a week's visit to several of Hurtig and Seamon's shows out of town.

BURLESQUE NEWS

Continued on page 29

THE JOHN CHURCH COMPANY

ANNOUNCES

SWEETHEART FOR YOU

DANCE RYTHM—EASY TO SING—HARD TO FORGET

ONE OF THE MOST BEAUTIFUL WALTZ SONGS EVER WRITTEN

"LIFE'S A RAINBOW FILLED WITH SHADES OF EVERY HUE BRIGHT WITH GOLDEN PROMISES MY DEAR FOR YOU"

YOUR AUDIENCE WILL LEAVE THE THEATRE HUMMING IT

Published for High and Low Voices and with Orchestrations

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109 WEST FOURTH STREET

LONDON

NEW YORK
39 WEST 32D STREET

AT

B. F. KEITH'S PALACE THIS WEEK (Feb. 2)

AL. GOLEM AND CO.

5—THE COURT ARTISTS—5

DIR. PAUL DURAND

LOU BARRY

SOUBRETTE

BON TONS

VIOLET PENNEY

SOUBRETTE

LID LIFTERS

SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

At Liberty for Next Season

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON

DOING STRAIGHT AND GOING STRAIGHT

WITH LEW KELLY SHOW

AL FLATICO

Wop Character and Violin Specialty, with Bathing Beauties

NELLIE CLARK

INGENUE WITH THE BIG VOICE

VICTORY BELLES

RAY KING

Best Dressed Straight Man in Burlesque with Bathing Beauties

ROSE HEMLEY

INGENUE

BEAUTY REVUE

LOUISE STEWART

THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

Lloyd Harrison was last week presented with a baby girl.

Gerald F. Bacon will, henceforth, manage Thirston Hall.

William Harrigan has returned to his role in "The Acquittal."

Tillie Barton, wife of Jim Barton, is laid up with pneumonia.

Esther Ingram has been added to the revue at Reisenweber's.

Hugh Herbert lost his mother last Friday, as a result of the "flu."

Eddie Lowry has been engaged by The Aborns for "Sweet Mamma."

Beulah Livingstone has become connected with H. H. Wentworth.

E. J. Abrams, the manager, has recovered from an attack of influenza.

Clara Rose suffered the death of her brother, who died last Tuesday.

Dorothy C. Pryer is to be seen in Joe Weber's new production shortly.

Josie Flynn is having new material written for her "Fashion Minstrels."

Joseph Lertora went into the cast of "The Sweetheart Shop" last week.

"Marjie" Caulfield has been made private secretary to William Brandell.

J. C. Flippin has been engaged by Arthur Pearson for one of his attractions.

Gitt Watson has been added to the revue at the Hotel Winton, Cleveland, Ohio.

Dixie Norton has a new act in rehearsal, which is scheduled to open soon out of town.

Frank V. Storrs has given \$1,000 to the building fund of the Trenton, N. J., Y. M. C. A.

Louis Pincus was confined to his home with an attack of grippe for a few days last week.

Mollie McIntyre will shortly be seen in vaudeville under the direction of M. S. Bentham.

Frankie Heath has returned to the cast of the Winter Garden after an illness of two weeks.

Harry Mack last week received news of the death of his father, Joseph March, in Philadelphia.

Harry Moss, the dancer, arrived in New York last week, after a trip to the Jamaica Islands.

George Sofranski, the agent, has left for Atlantic City to recuperate from his recent illness.

Marie Kendall, an English performer, arrived last week in this country to make a vaudeville tour.

Mrs. Minnie L. Cummings, formerly a well-known actress, is ill in the Mount Sinai Hospital.

Carl Eckstrom has returned to the "Scandal" company at the Thirty-ninth Street Theatre.

Judith Vosselli has been out of the cast of "Aphrodite" for the past three weeks, ill with influenza.

Sidney Phillips will shortly leave vaudeville for a special engagement with Ed Wynn's Carnival.

Frank Vincent, booking manager of the Orpheum Circuit, who had been ill, is back again at his desk.

Ray Kossare, who recently closed in "Monte Cristo," opened at Healy's Golden Glades last week.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 26)

Alexander Carlisle will return to the stage in a number of special matinees of "The Tragedy of Nan."

Harry Clark, who has been down in the British West Indies for some time, set sail for home last week.

John Barrymore has recovered from his attack of grip and is back in his role of Giannetto in "The Jest."

Bessie Dennison wants the whole world to know that she never led the chorus of the Metropolitan Opera.

Walter Keefe has been called to his home in Oshkosh, Wis., where his brother and sister are seriously ill.

Charles Callahan has been given a run of the play contract for "The Royal Vagabond," now on tour.

Virgil Bennett arrived in town last week and began work on casting his new Chicago Winter Garden revue.

Ilka Marie Deel is sailing for Australia on February 17th, to act the title role in "Tiger Rose," for the Taits.

Ninita Guy Bristow has been engaged by Blaney Brothers as leading lady in their Yorkville Stock Theatre.

Edward F. Bostick is out of "The Sign On the Door" at the Republic. He has been replaced by Paul Everton.

Carlton Macey, of Lydell and Macey, is confined to his bed with the "flu." He was stricken while in St. Louis.

Emmett Callahan is back in New York after a three weeks' stay in Chicago on business for Chamberlin Brown.

Alfred E. Henderson is to deliver a lecture on the drama on Friday next before the Verdi Club at the Waldorf.

G. P. Huntley, the English comedian, his wife and son, arrived last week on the Mauretania for a year's rest here.

Mae Russell has been appointed booking representative for the Liberty and Red Cross Theatres in Camp Dix.

Marie Goff, who has had a cold, has sufficiently recovered to take her former role in "At 9:45" at the Plymouth, Boston.

Dorothy South is singing Wilda Bennett's role in "Apple Blossoms," due to the absence of the latter because of illness.

Rollo Lloyd has resigned from the Blaney Yorkville Players to accept a role in "The Purple Mask" at the Booth Theatre.

Barbara Gordon filled in for Mary Thorne in the role of Molly Cary in "Sinners" at the Wilkes Theatre, Seattle, last week.

Harry Coleman, the burlesque comedian with the "Roseland Girls," has purchased a ten-room house at Barnegat Bay for his mother.

Isabel Rhys, understudy to the prima donna in "Monsieur Beaucaire," was married last week to Robert Parker, also in the cast.

Neal Hamilton, formerly leading man in pictures, is now connected with Chamberlin Brown's office as one of the casting directors.

Isabel O'Madigan returned to the cast of "Scandal" at the Thirty-ninth Street Theatre last Friday, after an illness of ten days.

Mr. and Mrs. Davey Jamieson have a new member of their family in the person of an eight pound baby boy, who arrived last week.

Bert Leigh has been engaged by Henry W. Savage for the leading juvenile role in a new play in which Florence Nash will be starred.

Frank Conroy, the original promoter of the Greenwich Village Theatre, is reported planning to build another house in that district.

Yorke Averill, press representative for the Canadian Victory Shows for three years, is now affiliated with Gilbert and Friedland, Inc.

Stanley Dale, Bertha Nirandes and Florence Guies have been engaged by Matt Graw for the "Million Dollar Doll," burlesque company.

Lucille and Clifford Shipser, a juvenile singing and dancing team, went into the San Francisco Casino bill last week as an added attraction.

Malcolm Fassett has left the cast of "Scandal" to take the leading male role in Clyde MacArdle's Stock Company at Somerville, Mass.

Rosamond Thompson, in private life Mrs. Charles Richards, and her daughter, sailed on January 27th, aboard the Cedric, for England.

Hal and Frances Usher, mind readers and magicians, announce that their latest production is "A Pair of Twins," called Frances and Carolyn.

Jim McCauley has started his annual raffle for the St. Michaels Orphan Home, at Green Ridge, Staten Island. He is holding the raffle in his office, back stage of the Olympic Theatre.

Frank Martens jumped into the ranks of the Somerville, Mass., stock company for three days last week, due to the illness of one of the principals.

Jack Costello, formerly press agent for the Western Vaudeville Managers Association, is running a dance carnival at Madison Square Garden, this week.

Ted W. Gibson, with "His Honor Abe Potash," is confined to his home in Brooklyn with a broken arm, sustained when he was thrown from a trolley car.

Clyde E. Anderson, owner and manager of "Ten Nights in a Barroom," last week lost his mother, who died at the Crosse Irving Hospital, Syracuse, N. Y.

Marie V. Fitzgerald, author of the comedy "Without a Name," returned last week to this country on the Mauretania, after spending six years abroad.

Lorraine Lincoln, Jeanne Murry, Elsie Thomas, Eric Block, George Averill and Plunket and Sates, have been engaged by Matt Graw for "Come Along Mary."

Frank Gardner was forced to cancel the route of his act because the male member of his company was taken ill and is now in a hospital with pneumonia.

Louis Schnitzer, general manager of the Jewish Art Theatre, sailed last week for France on the S. S. Mauretania, possibly to bring back a foreign Jewish star.

Joe Dolan, formerly with "The Girls From Joyland," but now in "Tumble In," was given a theatre party in Lawrence, Mass., headed by the mayor of the city.

George Lane, of Lane and Moran, was suddenly taken ill last week while riding up to the Alhambra in the Subway. The act was cancelled for the rest of the week.

Owen and Moore had their dressing room robbed while playing the Lincoln Theatre on 135th Street, during the first half of last week. The loss amounted to about \$100.

Lane and Moran went out of the Alhambra bill last week owing to illness which overtook George Lane. Lloyd and Christie filled in for the remainder of the week.

David Catlin, formerly with the Shuberts, has been appointed musical director of the new Utica Theatre, Edward Spiegel's 1600-seat motion picture house in Brooklyn.

Vera Leonard, playing the High Priestess in "Aphrodite," is ill with influenza and is being replaced by Louise Bland, a graduate of the American Academy of Dramatic Art.

Nellie Beaumont, wife of Billy B. Van and formerly a member of The Beaumont Sisters act, has gone into motion pictures, her first being with Madge Kennedy in "Trimmed in Scarlet."

Ed. Lalor and Marion Grey opened on Feb. 2 with the Kempner Theatre company, Little Rock, Ark. They have just completed twenty-seven weeks at The Gem, in the same city.

Fred and Peggy Pymm are to be featured in a new act called "Who Shoots?" which Ned Dandy is producing. Alice Gershunberg wrote it and Charles Willshin will handle it.

Saul Abraham, treasurer of the Nora Bayes Theatre, is recovering from an attack of influenza, and when well will go on the road as manager of "The Greenwich Village Follies."

Al Price, of the law department of the Loew offices, is leaving to enter vaudeville. He will do a comedy singing act with Vera Pearsall, which is being written by Allan Spencer Tenney.

Mike Waylon, of McNulty and Waylon, who has been at his home in Pittsburgh suffering from a nervous breakdown, has recovered and will sail on February 25th for London, where the team has contracts.

Carl Huson last week had a judgment amounting to \$1,199.17 rendered against him in the City Court, where John H. Henrick had sued him claiming non-payment of an \$1,150 promissory note made last August.

Blossom Baird, Barbara Bertrand, Dorothy Burton, Ella Cameron, Bessie Eyton, Antoinette Roche, John A. Butler, Edouard D'Oize, C. Nick Stark and Frank Ford have been engaged by Harry Clay Blaney for the Yorkville and Prospect Theatre Stock Companies.

Blanche Bates, Adolf Bohm, Irene Bordoni, Gitz Rice, B. C. Hilliam, Percy Wenrich, Dorothy Connelly, Pearl White, Frank Tinney, Wallace McCutcheon and Charles Judles, are among those who will appear Sunday night at the Lexington Theatre to aid the After-Care Home for Crippled Children.

Samuel A. Weiss, several of whose paintings adorn the walls of the Friars' Club, and who abandoned the stage many years ago to pursue his art studies abroad, is holding an exhibition of his paintings at the Arlington Galleries, where a luncheon to theatrical folk was served last Saturday afternoon.

Ethan Allen has been signed by the Taits for twenty-eight weeks, with an option of an additional twenty-eight should they desire it, to go to Australia and play the Willard Mack part in "Tiger Rose." He sails, with Ilka Deel, the only other member going over, aboard the Ventura on Feb. 17.

Ray Sherwood Says

A Real Hit Shows Up Fast and That's Why Everywhere You Go You're Bound to Hear the Orchestras Playing, the Acts Singing and the People Humming—

"IN SHADOWLAND"

Lyrics by J. S. BROTHERS, JR., and RAY SHERWOOD

Music by J. S. BROTHERS, JR.

"LET ME DREAM"

Lyrics by RAY SHERWOOD

Melody by CURTIS GORDAN

"WHEN THE MOON SHINES IN IRELAND"

By MARVIN LEE, Writer of "WHEN I DREAM OF OLD ERIN"—Great for Male Quartet

VANDERSLOOT MUSIC PUBLISHING COMPANY
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JACK NORWORTH USES -
THESE FOUR SUCCESSFUL SONG NUMBERS IN *THE SHUBERT GAETIES*

"HONEYMOON BELLS"
"ROCK-A-BYE BABY"
"IT'S HARD TO SETTLE DOWN"
"ME AND MY WIFE"

WRITTEN AND COMPOSED BY R. P. WESTON AND BERT LEE

T. B. HARMS & FRANCIS, DAY & HUNTER, 62 WEST 45TH STREET, NEW YORK

Wright and Wilson **NONPAREIL**
PANTOMIMISTS

Direction—H. B. BURTON

BERT MCGARVEY

LATE "ROLY-BOLY EYES CO.," OFFERS THE MUSICAL SATIRE "YOURS IN SKIRTS"

Direction Mr. HARRY FITZGERALD

Haunting, Dreamy, Sensational **SWEET** Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago

McKINLEY MUSIC COMPANY

New York

DRAMATIC and MUSICAL

DRAMA ACADEMY STUDENTS DO WELL IN TWO NEW PLAYS

"CIRCLES."—A play in one act by George Middleton, and "BLIND MICE," a comedy in three acts by Edwin Carty Rank. Presented by the American Academy of Dramatic Arts and the Empire Theatre Dramatic School, at the Lyceum Theatre, Friday afternoon, January 30, 1920.

"CIRCLES."

CAST.

Professor John Owen.....Wallace Hickman
Elizabeth Owen.....Julio Brown
Ida Lawson.....Theresa Colburn

"BLIND MICE."

CAST.

John Gordon.....Daniel Parker
Dr. Nathan Greenway.....John Coggeshall
Tom Morton (alias Bunner).....
.....Wallace Hickman
Graves.....Byron Doty
First Applicant.....Leward Meeker
Second Applicant.....Maxwell Dilts
Third Applicant.....Elinor Ritter
Margaret Gordon.....Julio Brown
Cynthia Gordon.....Irma Powers
Jennie.....Eleanor Cody

Despite the fact that student theatricals are, for the most part, amateurish and, at times, boresome, this performance proved to be a real treat, for, aside from presenting two plays of exceptional interest, the young people gave an exhibition of histrionic ability that, in some respects, was every bit as good as given by more seasoned members of the profession.

Their choice of program was one that was well balanced. The first play, or, rather, sketch, "Circles," was one of the series of "Possessions," written by George Middleton. Although this piece has been a favorite with dramatic societies in other parts of the country, this was the first New York presentation.

Briefly, the plot sets forth a domestic tempest in the family tea-pot. The turmoil arises when Ida Lawson found that she did not love her husband and sought to divorce him. However, the usual binding tie, if not in evidence, was mentioned from time to time and served as the link that held their lives together. The piece was intensely dramatic, with just a shade of satirical humor.

Theresa Colburn, as the wife, played her part with a keen understanding of its limitations and possibilities. This young lady gives promise of being heard from. Julio Brown was fair as the mother and Wallace Hickman made a capable father.

The second play, "Blind Mice," a comedy in three acts, by Edwin Carty Rank, was presented for the first time, according to the program. What this piece needs is revision, or, rather, a complete rewriting. Propinquity, which has been utilized by the writer for the plot basis, is a theme which, if used properly, would form the foundation for a highly successful farce.

John Gordon plans to marry his daughter, with the aid of propinquity. He calls in a friend who has long been in love with the girl and explains his idea. The father has advertised for a chauffeur, as this species of plebeian is, in his estimation, the most suited for an ideal husband. But the friend has his own ideas on propinquity and he, in turn, enlists the aid of his nephew for the chauffeur role.

Everything would have worked out fine, but the masquerading chauffeur falls in love with another member of the family. What follows is very obvious. His uncle pops up at the opportune moment and proposes to the girl of his heart and wins her. Of course, the nephew is satisfied with his end of the bargain. And the father, too, is satisfied that propinquity is the only method in love making.

The cast, as a whole, "fell down" on this piece, but Wallace Hickman and Irma Powers made the best of their lines and gave a fairly creditable performance.

TO PRODUCE "SCARLET LETTER"

NEW ORLEANS, Jan. 30.—Hawthorne's "Scarlet Letter" will be produced by a new corporation which has been formed by L. J. McCaleb, a local playwright, and J. H. Watts. It will be in four acts, with some comedy relief and some lyrics. The production will be put on the road early this season.

FISKE O'HARA PUTS OVER SONGS IN SAME OLD WAY

"DOWN LIMERICK WAY." A comedy in three acts, by Anna Nichols. Presented by Augustus Pitou, at the Standard Theatre, Monday evening, January 26, 1920.

CAST.

Lady Daragh.....Laurette Allen
Mona Daragh.....Nan Bernard
Sir Richard Daragh.....J. P. Sullivan
Corney.....Norman Post
Paul Daragh.....Richard H. Irving
Sir Daniel Daragh.....Fiske O'Hara
Thomas.....James Miller
Jane Worthington.....
.....Mary Louise Malloy
Ellen O'Gloran.....Patricia Clary
"Raggedy" Tim.....W. T. Sheehan

"Down Limerick Way," with Fiske O'Hara, after a more or less successful season on the road, proved to be an interesting comedy, filled with all the romance of an Ireland of yesterday, in which pixeys and the little folk of the fields play important parts.

In construction, the piece is strangely reminiscent, its strength being in its dialogue, which is filled with crisp Irish satire and subtle humor. The time of the action is that of the latter part of the eighteenth century and the settings are laid in and about the Daragh Castle, down Limerick way.

Although the piece is styled a musical comedy, it would be safer to class it under the category of a comedy with music, in that the musical setting has little to do with the actual working out of the plot, "Down Limerick Way," the love motif, being the only song that has any relation to the play.

The story revolves about one Daniel Daragh, a young Irish nobleman and the various and unfruitful efforts of his snobbish sister, Mona, at match making. Sir Daniel's student friend dies and leaves him a legacy, which takes the form of a piquant, elflike young lady, with the sharpest of tongues and the warmest of hearts. She comes to Sir Danny and straightaway he falls in love with her. But the sister is determined to marry her brother to a shallow, lisp-ing specimen of femininity, Jane Worthington.

However, in the final scene, despite complications and compromising incidents, Sir Danny gets his chance and proposes to his ward. Of course she accepts him and all ends in happiness, as the curtain falls to the strains of the oft-repeated love motif, "Down Limerick Way."

Fiske O'Hara plays the role of Sir Danny in a true Irish manner, never over-shadowing the characterization. He is given ample opportunity to display his fine tenor voice and stopped the show in the good old-fashioned manner with his song about the freedom of Ireland. Patricia Clary plays the role of his ward. She made a pretty picture as a Cinderella, and her quick humor afforded some of the best laughs of the evening.

MANAGER SUES PREACHER

SAN FRANCISCO, Jan. 30.—William G. Smeltzer, late manager of the Savoy Theatre, has entered suit against Rev. John F. Poucher, pastor of the Central Methodist Church, for \$50,000. He charges Poucher with the alienation of the affections of his wife.

"ROLLO'S WILD OAT," NEW SELWYN PLAY, OUGHT TO GET OVER

"ROLLO'S WILD OAT." A comedy in three acts and five scenes, by Clare Kummer. Presented by Selwyn and Company at the Columbia Theatre, Far Rockaway, Friday evening, January 30, 1920.

CAST.

Hewston, Rollo's Man.....Ivan F. Simpson
Lydia, Rollo's Sister.....Margaret Sumner
Rollo Webster.....Roland Young
Mr. Stein.....James R. Waters
Goldie Macduff.....Lotus Robb
Mrs. Park-Gales.....Dorothy Dorr
Whortley Camperdown.....John Ivan King
Thomas Skitterling.....Chas. A. Sellen
George Lucas.....Geoffrey Douglas
Aunt Lane.....Alice Chapin
Robert Clifford.....Malcolm Dunn
Horatio Webster.....Cecil Yapp
Bella.....Elinor Cox

Dog-town premieres, as they go, are usually more or less dismal affairs, but the first out-of-town showing of "Rollo's Wild Oat," at the Columbia Theatre, Far Rockaway, last Friday evening, proved an exception to the general run, for, though still in the rough, the new comedy was highly amusing and gives promise of being a decided hit when it finally takes its stand with the rest of Broadway's flora fina.

This latest work of Clare Kummer was obviously designed as an antidote to all plays that may cast any reflection upon the morale of the show girl. The author has taken for her characters the people of the stage as they really are and not as they are commonly thought to be by those outsiders who make up the general public. She has then provided these characters with a vehicle that is very true to life, well shaded with touches of humor and pathos and admirably suited to the special comedy talents of Roland Young, who plays the leading role.

Rollo Webster in addition to suddenly coming into a small fortune, has become obsessed with the idea of being an actor-manager, and, to make things worse, the young man plans to play Hamlet. But of course in his own way, in his own theatre and with his own company. All these plans and aspirations he carefully conceals from his grandfather, a cantankerous old chap who has a most pessimistic outlook on life. So, Rollo comes to the city and enlists the aid of a seasoned theatrical manager, who, in turn, introduces Goldie Macduff, a show girl, to him.

Goldie eventually makes considerable of an impression on Rollo, for he at once engages her for the role of Ophelia. She tries to persuade him from presenting the drama, but he will not listen to her. So, when the first night comes, we find Rollo in his dressing room, suffering from all the pangs that go with the first appearance of an actor.

All might have gone right if the old grandfather had not got wind of the affair, for it did not take him long to put a stop to Rollo's aspiration. In the very midst of the soliloquy, our young hero is summoned to the death bed of his grandparent. He goes, leaving his valet to play the part. But it was all a clever ruse on the part of the old man, who was never in better health, as Rollo soon found out.

Following this point, more complications set in, for Rollo has brought Goldie along with him. But everything comes out right when the old man learns that Goldie is the daughter of an old sweetheart, and, in the last scene, we find both her and Rollo about to assume a new role. Thus ends "Rollo's Wild Oat."

Roland Young plays the role of the would-be Hamlet, investing it with his own special brand of humor. Lotus Robb makes a charming Goldie and Cecil Yapp is good.

FRIGANZA SHOW CLOSSES

SAN FRANCISCO, Jan. 31.—Trixie Friganza's show, "Mama," closed last week and will have to be re-written before it is opened again. Meanwhile Miss Friganza will go back into vaudeville.

MEMPHIS STILL CLOSED

MEMPHIS, Jan. 31.—Owing to the fact that influenza cases are increasing, instead of decreasing, theatres are still compelled to remain closed. Mayor Paine announced to-day that figures would have to show a substantial decrease before he would think of allowing the houses to re-open.

GETS \$24,000 IN TWO WEEKS

SAN FRANCISCO, Jan. 31.—"The Bird of Paradise," played to \$24,000 in two weeks here, this being the sixth time the show has played this town.

"AS YOU WERE" HAS GOOD MUSIC, SNAP AND SAM BERNARD

"AS YOU WERE." A fantastic revue adaption in two acts and six scenes by Arthur Wimperis. Lyrics by Wimperis and E. Ray Goetz. Music by Herman Darewski and Goetz. Presented by Ray Goetz and A. H. Woods, at the Central Theatre, Tuesday evening, January 27th, 1920.

CAST.

Chase Clews.....Hugh Cameron
Ethel Nutt.....Miss Ruth Donnelly
Pinkie Smith.....Miss Violet Strathmore
Cuthbert.....Stanley Harrison
Wolfie Waffelstein.....Sam Bernard
Ki Ki.....Clifton Webb
Gervaise.....Miss Irene Bordon
Professor Filbert.....Frank Mayne
Court dancers.....Sascha
Platov, Mlle. Moskovina and Miss
Helen Kroener
Primeval husband.....Pat Walshe
Prehistoric wife.....William Ward
Friend of the family.....Irwin Emmer
Other characters by Misses Grace Jones,
May Carmen, Olive Brown, Lucille Gordon,
Jeanette Cooke, Peggy Tomson,
Betty Hamilton, Marilyn Martin, Effie
Smith and Mae Terrisfield.

Built on a definite and ingenious plot, "As You Were" proved to be a thoroughly diverting and piquant musical comedy. It was first presented several years ago in Paris under the title of "Plus ça Change" and later made its appearance in London under the present title.

This piece, according to the program, is not at a loss for collaborators. Arthur Wimperis was the first to have his finger in the pie; then Glen MacDonough was called in to make the "American version"; Herman Darewski composed the score, and Ray Goetz sprinkled in additional melodies and lyrics. These are but a few who were connected with the concoction of the piece as seen in its present setting.

But, in this case "too many cooks did not spoil the broth," for the dialogue is crisp and witty and the music snappy and tuneful.

The plot has for its basis a fable involving one Wolfie Waffelstein, who finds his wife giving money to a man programed as Ki Ki. He is furious and, in this state, accepts a box of pills from an old chemist, which have the power of transmitting him to another age. He takes one and begins his journey down through the ages. In each land and period he hears the same jokes, is sung the same seductive love song and meets the same deceit in women. So, finally, he decides to take his last pill and return to his home. There he finds his wife has only been trying to make him jealous and all ends conventionally.

Quite the major portion of the piece's humor depends upon the well known Bernadine brand of violent or slap-stick comedy. Irene Bordon, playing opposite, proved that she could be a subtle comedienne, and, at the same time, could be equally successful in the use of the broader methods which seem to be required by musical comedy.

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CLARENCE

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WINS \$4,100 SUIT

LOS ANGELES, Jan. 29.—Mrs. Emma Johnson McAllister, who sued the Oakley Super-Quality Productions, Inc., for \$4,100 she alleged was due her on a contract to appear for that corporation as a film actress, has been awarded the full amount of the claim in Judge Myer's court.

J. W. Early, director general of the company, was also named as a defendant in the case, but the verdict was against the company alone.

The case hinged largely upon a contract bearing Early's name, by which the plaintiff, then Miss Jordon, was engaged to work exclusively for the Oakley company. Early, on the stand, said he could not be certain whether the signature was his or not. The contract did not mention any sum to be paid the plaintiff, but she said there was an oral agreement that she was to get \$100 a week for the first two months and after that \$250 a week.

CUTTING BOSTON RUNS SHORT

BOSTON, Mass., Jan. 31.—"Betty Be Good" closed last night at the Sam S. Shubert Theatre and will be followed by "The Rose of China." The Ed. Wynn Carnival" will follow "Three Faces East," which closes this week at the Tremont. "The Unknown Purple" is now playing its last eight times at the Shubert Majestic. "Too Many Husbands" has announced its end here also.

GUILD WITHDRAWING PLAY

"The Power of Darkness" will be withdrawn from the Garrick Theatre in two weeks, the New York Theatre Guild announces. "Clegg," a new play by St. John Ervine, author of "John Ferguson" is now in rehearsal.

ABOUT YOU AND YOU

(Continued from Page 23)

Harry Breen was added to the Colonial bill last week to lengthen it.

Haig and Waldron and Mijares and Company were placed on the Royal bill last week.

Pernikoff and Rose Ballet were forced to cancel their engagement at Shamokin, Pa., last Monday, owing to the fact that Pernikoff was stricken with influenza.

Tarzan substituted for Leon Errol last week at the Maryland, Baltimore, when the latter was ill.

The Davenport Trio substituted at the Palace, Chicago, last week for Lee and Cranston, who dropped out on account of illness.

Elida Morris was taken ill at the State Lake, Chicago, and was replaced by Brierre and King last week.

Anna Held, Jr., was forced to leave the Bushwick bill last week after the matinee on account of illness. Monday night Tilyou and Rogers substituted, with Bert Hanlon going in Tuesday.

Lilly Lena was taken ill after the Tuesday matinee last week at Proctor's Mt. Vernon, and was replaced by Fargo and Richards.

The two Dean Brothers, of Scanlon, Dean and Scanlon, reported ill last week, and were forced to cancel the first half at the City.

Mary and Ann Clark left the Fifth Avenue Theatre program Tuesday owing to the death of their brother. Conlin and Glass substituted.

Bert Hanlon was added to the Colonial bill last week, replacing Sidney Townes.

Eddie Richards, of Bennett and Richards, was taken ill last week and forced to leave the Alhambra bill. Bert Hanlon doubled from the Colonial.

Ward and Dooley did not open at Champaign, Ill., last week, due to Miss Dooley's illness. Rexo replaced them.

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Every Sunday—2 Big Concerts 2

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GIRLS DE LOOKS

Next Week—PEEK-A-BOO

Empire Theatre Ralph Avenue and Broadway
HELLO AMERICA

Next Week... Burlesque Wonder Show

GAYETY Throop Ave. Broadway
BEAUTY REVUE

Next Week—LID LIFTERS
Every Sunday—2 Big Concerts 2

Read The Clipper Letter List

DEATHS

HIRAM F. (HI) HENRY, of civil war and minstrel fame died last week in his home, 22 West 76th Street, in his 72nd year. He had forsaken the stage for mining enterprises about ten years ago and has not been seen in public performances since. "Hi" Henry's ability in playing the cornet led to his organizing a minstrel troupe in 1879 and, at its head, he toured the country. He is survived by his widow, who was Miss Anna Locke, a practicing physician of this city.

VICTOR B. COOKE, for many years advance agent for Barnum and Bailey's Circus, died Friday morning after having been stricken with pneumonia while at Columbia, S. C. He also acted for many years as advance agent for Buffalo Bill's Wild West Show and was at one time business manager for Gus Hill. He was the son of Louis E. Cooke, the American dean of circus agents, from whom he learned the business. At the time of his death, he was acting as the Southeastern representative of the Boyce Motometer Company. He is survived by a widow and two children.

DR. CARYLL B. STORRS, for many years dramatic critic on the Minneapolis Tribune staff, committed suicide last week at his home in Minnesota. Dr. Storrs had resigned from his position with the Minneapolis Tribune at the outbreak of the war, enlisted and saw service as a physician for eighteen months in France. The scenes he witnessed are said to have made him a victim of melancholia.

THOMAS THORNE, an old time actor and manager and a member of the famous James Montague and Thorne partnership, died at the age of seventy-eight at The Actor's Benevolent Fund Home, which he helped to found. He was known principally as a comedian and dancer and, as a playwright, although he managed several production ventures from time to time.

In memory of Mr. Sam Goldie

who died Feb. 3, 1909. Gone but not forgotten. A platonic friend.
Margie Hilton

GEORGE FOLEY, motion picture scenario writer, died Tuesday at his home in Jersey City, following a few days illness with influenza. He was the author of the motion picture "The Girl Who Forgot."

IDA FLORENCE PATTON, wife of W. B. Patton, comedian, died in Chicago recently after a brief illness. She was known to the stage as Florence Campbell and made her first appearance when a child, playing juvenile roles with Booth, Barrett, Jefferson and, subsequently, with Richard Mansfield. She had not been playing of late, but had been devoting herself to dramatic writing.

BERT CLARK, one time member of Jas. A. Hearn's "Shore Acres" company, died in New York last Monday. He is survived by two sisters, Marie and Ann Clarke.

ARTHUR NORTHRUP, known to the profession as "Art," died suddenly in Grand Rapids, Mich., on Monday, January 26th. He had been working with Jimmy Hussey in "Move On" ever since the act opened, as pianist, and also had a speaking role in the act.

ANNA A. SEHER was found dead from self inflicted bullet wounds in a room at The Remington Hotel last week. Miss Seher fired four shots into her body, three in the abdomen and one in the heart. She was said to have been an actress well known in the West.

LETTER LIST

GENTS.	LADIES	BEEMER, MAE
Austin, Walter	Lawrence, Sonny	Cleveland, Hazel
Adams, Sam	Lorrain, Reggy	Cummings, Georgia
Bestor, Vernon	Lloyd, Richard	Craig, Sallie K.
Burton, E. D.	Liston, Millie	Drew, Bonnie B.
Burton, Joe	Lanning, Frank	De Long, Grace
Brightons, The	McLeono, Harry	Dell, E.
Byrnes, Chas. F.	Mercedes, Jos.	Davis, Sophie
Bailey, Fred	McKay, Edw.	Lemaire, Helen
Bertrand, Frank	Morton, Nat	Miller, Bobbie
Bertelsen, A. S.	Morton, Dot	Manton, Katharine
Boyle, Joe	Martin & Lee	McCall, Rex
Basarsky, A.	Moore, Frank	McGee, Jane
Berry, Carol	McCall, Geo.	Morgan, Esther
Brown, Jack	Marlin, Jack	Menzie, Florence
Connelly, Bobby	Naden, Lew	Nova, Sylvia
Callis, David M.	Newton, Ashton	Owens, Flo
Cave, Wm. J.	Osborne, Leroy	Oakley, Edith
Carmin, Budgie	Oliver, Gene	Page, Boone
Clark, Harry	Beto, Fred	Pray, Anna
Carmelo, Fred	Bow, Arthur	Powers, Catherine
Dayton, Vic	Rubens, Maurice	Rose, Ruth
Dale, Eddie	(Photo)	Rose, Ann
Fleming, Chas.	Singer Midgets	Rivers, Mabel
Fisher, Eleanor	Mgr.	Sherman, E. R.
Faber, Earl	Sherman, E. R.	Sherrin, Anna
Forest, Jack	Schram, John	Smith, Isabel
Golden, Horace	Schwenk, J. A.	(Photo)
Hillman, F. P.	Sharkey, Jack	Vallie, Nedra
Henshaw, John E.	Saxon, Chas.	Verdier, Hattie
Hart, Chick	Vickery, Harry	Warren, Kitty
Keith, Geo. B.	Wenrick, Harry	Weber, Agnes
Koplo, A. M.	Waltz, Billy	Wohlman, Loretta
Kurwell, Louis	Wordley, Ralph	White, Rolla B.
Kaye, Victoria	LADIES	
Lambert, Frank	Andrews, Miss H.	

VAUDEVILLE BILLS For Next Week

KEITH'S VAUDEVILLE EXCHANGE

NEW YORK CITY.
Palace—Marie Cahill—Roscoe Ails—Farr & Farland—Rose Coughlan—Demerest & Collette—(Three to fill).

Colonial—Frankie Brown—Curson Sisters—Alan Brooks Co.—Georgia O'Ramey.
Royal—Donald Sisters—Talbot O'Farrell—Wheeler Trio—Swift & Kelly—Franklyn Ardell Co.

Alhambra—Dotson—Tighe & Francis—DeWitt Burns & Torrance—Wm. Seabury & Co.—Black & White—Paul Decker & Co.
Riverside—Lily Lena—Lucy Gillette—Du For Bros.—Whipple Huston Co.—Sophie Tucker—Harry Langdon Co.—Cervo.

BROOKLYN, N. Y.
Bushwick—Jugg, Nelsons—E. & E. Adair—Nina Payne & Co.—Farr & Farland—Billy Shoen—Marco Twins.

Orpheum—Ryan & Ryan—Delmore & Lee—Ford & Cunningham—McLellan & Carson—Valeska Suratt Co.—Bartram & Saxton—Tarsan—Margaret Young—Glenn & Jenkins.

BALTIMORE.
Maryland—Chong & Moey—Patricola—Permane & Shelly—Henri Scott—Rooney, Bent Revue—Fenton & Fields—Gems of Art—Landford & Fredericks.

BOSTON.
Keith's—Joe Cook—Dillon & Parker—Wilkie Bard—Daley & Berlew—A. Held, Jr., Co.—Parish & Peru—The Naces.

BUFFALO.
Shea's—Ruth Royce—Dickinson & Deagon—Walter C. Kelly—Reed & Tucker—Helene Fredericks & Co.—Bailey & Cowan—Dancing Dorans—Dugan & Raymond—3 Nitos.

COLUMBUS, O.
Keith's—Imhof—Conn & Co.—Walter Brower—Kiss Me—Patricola & Myer—Sylvester & Vance—Herbert & Dare—Harris & Manlon.

CINCINNATI, O.
Keith's—Lady Sen Mel—U. S. Glee Club—Cook & Perry—Beatrice Morgan Co.—Baliot 3—Kane & Herman—Jackie & Billie.

CLEVELAND, O.
Hippodrome—Diane & Rubini—Hunting & Francis—J. C. Nugent—M. McCane & Co.—Jas. Hussey Co.—Trixie Friganza—C. & M. Dunbar—Mary Marble & Co.

DAYTON, O.
Keith's—Herman & Shirley—Billy Glason—Winston's Water Lions—Greole Fashion Plate—\$5,000 a Year—Fallon & Brown—Morgan & Klotter—Wilbur Sweetman Co.

DETROIT, MICH.
Temple—Belleclair Bros.—Stanley & Birns—Bessie Clayton—Will Oakland—Daisy Mellie—Helen Gleason Co.—2 Earls—Peck & McIntyre.

ERIE, PA.
Colonial—Rice & Werner—Marie Hart & Revue—Nathan Bros.—Leon Varvara.

GRAND RAPIDS, MICH.
Empress—Dream Stars—Santos & Hayes—Lillian & Twine—Dave Both—Hamilton & Barnes—Emerson & Baldwin—3 Regals.

HAMILTON, ONT.
Shea's—Rome & Cullen—Emmett De Voy Co.—Edwin George—Kimberly & Page—Herbert Clifton.

INDIANAPOLIS, IND.
Keith's—Nellie Nichols—Lozier Worth Co.—Jack La Vler—Jane Courthope Co.—Adelaide Bell Co.—Martin & Webb—Alice Lloyd.

LOUISVILLE, KY.
Mary Anderson—Royal Gascogne—Grenadier Girls—Raymond & Schram—Masters & Kraft—Valerie Borgere—Bert Melrose—Gallagher & Martin—Holmes & Levre.

LOWELL, MASS.

Keith's—Great Richards—Jennie Middleton—Mr. and Mrs. J. Barry—Gautliers Bricklayers—Ryan & Healy—J. and M. Harkins—Conlin & Glass.

MONTREAL, CAN.

Princess—Stone & Kallas—Zardo—Bobbie Nelson—Barbette—Boyar Troupe—A. Sullivan Co.

PITTSBURGH, PA.

Davis—Ramadell & Deyo—Buzsall & Parker—Potter & Hartwell—Vie Quinn Co.—Mabel Burke—3 Danolse Sisters.

PROVIDENCE, R. I.

Keith's—Rae E. Ball & Bro.—M. & J. Dunedin—Heart of Annie Wood—Leon Errol & Co.—Corlennne Tilton—Burns & Foran—4 Bards.

PHILADELPHIA, PA.

Keith's—Frank Dobson & Co.—Allan Rogers—May Wirth & Co.—Wilton Sisters—Vera Sabina Co.—Toto—Aerial Lloyds—Rockwell & Fox—Lexey & O'Connor.

PORTLAND, ME.

Keith's—Ann Gray—Swor Bros.—Wilson Aubrey—5 Gaynell & Mack—Geo. D. Hart Co.—Sampsel & Leonhor.

ROCHESTER, N. Y.

Temple—7 Bracks—Dorothy Brenner—Geo. Kelly Co.—Copper & Ricardo—Herbert's Dogs—Frank Hurst Co.—Gray & Old Rose—Adler & Dunbar.

SYRACUSE, N. Y.

Keith's—Jazz Navy Octette—Sully & Houghton—Frances Kennedy—Once Upon a Time—Kharum.

TOLEDO, O.

Keith's—Eilda Morris—Anatol Friedland—Lida McMillan Co.—Bert Howard—Nov. Clintons—Athos & Reed—Miller & Mack—George Price.

TORONTO, ONT., CAN.

Shea's—La Toy Models—Rae Samuels—Quixey—4 Crawford & Broderick—Geo. Yeoman—T. & K. O'Meara—Juliet—Kitoro Japs—Otto & Sheridan.

YOUNGSTOWN, O.

Hippodrome—Isleandic Troupe—Vinie Daly—Pielert & Schofield—Olson & Johnson—Mrs. Wellington's Surprise—Millard & Doyle—Hallan & Hunter.

WASHINGTON, D. C.

Keith's—Geo. MacFarlane—Eva Tanguay—Victor Moore Co.

WILMINGTON, DEL.

Garrick—Dave Harris—Dolly's Pets—Mertens & Arena—Richard Vintnor Co.—Gosler & Lusby—Viola Lewis Co.

ORPHEUM CIRCUIT

CHICAGO.

Palace—Evelyn Nesbit Co.—Harry Green Co.—Lillian Shaw—Brendel & Bert—Ben Bernie—Wm. Elton—3 Lordons.

Majestic—Stella Mayhew Co.—Ciccolini—Chris. Richards—The Man Hunt—Indoor Sports—Newhoff & Phelps—Moran & Wiser—Melnotte Duo.

STATE LAKE.

Bronson & Baldwin—Rita Mario Orchestra—Bowers & Wallace—Lillian Herlein—Howard & Fields—Eddie Borden.

CALGARY.

Orpheum—Emma Carus Co.—Ed. Morton—Whitfield & Ireland—Marino & Maley—Jack Kennedy Co.—Hughes Duo—Koklin & Galletti.

DENVER.

Orpheum—Ford Sis & Band—Master Gabriel Co.—The Richards—Willie Solar—Dolly Kay—Ben See & Baird—Roy & Arthur.

DES MOINES.

Orpheum—Olga Petrova—"And Son"—Jerome & Herbert—Watts & Hawley—Fox & Ward—Mirano Bros.

DULUTH.

Orpheum—John B. Hymer Co.—Princess Radjab—Casting Wards—Libby & Nelson—Phil Baker.

KANSAS CITY.

Orpheum—Dugan & Raymond—Lambert & Ball—James Cullen—Cartmell & Harris—Musical Hunters—4 Harmony Kings—Rigoletto Bros.

LOS ANGELES.

Orpheum—4 Mortons—Eva Taylor Co.—Bernard & Duffy—Pietro—Lachmann Sisters—Marmelina Sias & Schooler—Nat Nasarro & Band—Elfrida Wynn.

LINCOLN, NEB.

Orpheum—Hyams & McIntyre—Grace De Mar—Ernest Evans Co.—Jack Osterman—Howard's Ponies—Barber & Jackson—Marshall Montgomery.

MILWAUKEE.

Majestic—Eva Shirley & Band—Alexander Carr Co.—Sybil Vane Co.—Haydee & Ercelle—Venita Gould.

MINNEAPOLIS.

Orpheum—Kinery & Kearney—Wood & Wyde—O'Donnell & Blair—Maurice Burkhardt—Samaroff & Sonia—Billy Shaw's Revue.

MEMPHIS.

Orpheum—U. S. Jazz Band—Comfort & King—The Sharrocks—Beginning of the World—Martelle—The Pickfords.

NEW ORLEANS.

Orpheum—Albertina Rasch & Co.—Harriet Rempel Co.—Mme. Ellis—Gallagher & Martin—Tango Shoes—Lee & Cranston—Kanazawa Boys.

OAKLAND.

Orpheum—Rainbow Cocktail—Una Clayton Co.—Ivan Bankoff Co.—Francis Renault—Steele & Winslow—Fay Courtney—Ford & Uema.

OMAHA.

Orpheum—Overseas Revue—Al. & F. Stedman—Stuart Barnes—Muriel Window—Meredith & Snooser—Jordan & Girls.

PORTLAND.

Orpheum—Elsa Ruegger—Kenny & Hollis—Duffy & Caldwell—For Pitty's Sake—Ryan & Orlob—Bradley & Ardine—Lucille & Cockle.

SAN FRANCISCO.

Little Cottage—Hickey Bros.—Sam Hearn—Edith Clifford—Josephine & Henning—Ishikawa Boys—Bert Fitzgibbon—Chas. Grapewin Co.

ST. LOUIS.

Orpheum—Gertrude Hoffman—Joe Laurie—Mrs. Genen Hughes Co.—Jas. J. Morton—Frawley & Louise—Mme. Claire Forbes—Collins & Hart.

SACRAMENTO & SAN FRANCISCO.

Orpheum—Extra Dry—Low Brice Co.—Lyons & Yocco—Bob Hall—Ruth Budd—McRae & Clegg.

(Continued on page 30.)

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MAIDENSAT
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SOCIAL MAIDS**Myrtle Andrews**I MUST BE GOOD
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COMEDIAN**CHAS. BURNS**

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WITH THE NOVEL
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SOUBRETTE
WORLD
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FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

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SOUBRETTE JAZZ BABIES

"SLIDING" BILLY WATSON HAS A FAST, SNAPPY SHOW THAT WILL DRAW

That funny little Dutchman, "Sliding" Billy Watson, the first fellow we ever saw doing that peculiar, funny slide in burlesque, was over at Mike Joyce's Star Theatre, Brooklyn, last week, with his own show. This is Watson's first season on the American Circuit, but it is not his first time at this house, for we remember him playing there some fourteen years ago.

But that was under different conditions. Watson is the same big drawing attraction now as he was in those days, he is the same funny fellow and he is using some of the same bits that he used then and getting them over.

But he is not surrounded by the performers now that we have seen him have in the past. Consequently, as hard as he works, he did not get the results last Thursday night he should have. Watson is the whole show in himself as far as the men are concerned. He has the same amusing mannerisms, funny whistle and slide and is the type of comedian that one never sees anywhere else.

In Sadie Banks, the management has a prima donna and comedienne new to burlesque. She is a blonde of pretty form, who can put a number over and works well in the bits and scenes. She does not take her work too seriously and works up well to the comedian or whoever she is with in a scene. She also wears pretty gowns that fit nicely. She is clever and a good type for burlesque.

Myrtle Andrews, a pretty soubrette with an exceptionally fine form, put over the fast numbers and did them well. She does a good "tough" part in the first act and, as the maid, in the burlesque, is better than any we have seen in this part in the past. She also reads lines nicely. Miss Andrews' costumes were selected with good taste.

We might add that she led one number in tights and looked stunning.

Gladys Bijou, the ingenue, is another new woman in this branch of show business. She can sing and puts a number over well. She can also read lines, but seems, at times, to take her work too seriously. Burlesque is all fun, so why take things in it seriously. Smile and make them think, out front, you are enjoying yourself, anyway. Miss Bijou has talent which can be used to good advantage in burlesque. She displays a pretty wardrobe also.

Alfred Dupont does a French part in the first half, but seems to forget himself at times and gets away from the dialect. Forrest Nelson is the straight man. He is not in many scenes, but impresses one, if given the opportunity, of being a good man. He has the physique and can talk.

Lawrence Brookes does a Western character and portrays the part very well. While Watson is used to a man two or three inches taller than Brookes, to play this role, and he shows up better with a taller person, Brookes portrays the part well.

Gus Roeber is doing bits of which he takes good care. But he stands out with his singing.

The "fight" bit between Watson and Dupont, went over well with Miss Bijou assisting.

The "kissing" bit won much favor as offered by Watson, Dupont and Miss Banks. This has been attempted by others, but none can do it as Watson does it. The same can be said of the "card" bit. We saw Watson do it many years ago and, since then, many others in burlesque, road and stock shows, but to see it done rightly one must catch Watson doing it. Brooks and Dupont were also in this bit.

BURLESQUE NEWS

(Continued from Page 17)

The "wedding" number was prettily staged and well rendered by Roeber, Miss Bijou and the entire company.

Miss Bijou offered a number in one, assisted by the chorus. It was well rendered, but came near being spoiled by the loud talk of several of the chorus girls. Watson and Miss Bijou offered a singing and dancing specialty that was liked.

The book is about the same as Watson had on the Columbia Circuit several years ago, with the change of some of the bits.

The girls in the chorus are a lot of flirty youngsters, who couldn't stop smiling at the boys down front. They are prettily costumed.

"Sliding" Billy Watson and his show is fast, has good women and is a real burlesque show. It had a crowded house last Thursday night.

SID.

KAHN'S SHOW, WITH PRETTY GIRLS, PROVED GOOD ENTERTAINMENT

"Bohemian Life in a Studio" was the title of the first part of the show at Kahn's Union Square last week.

The scene opened with Norma Bell, as a model, in a union suit. But never again did anyone appear during the whole scene in a costume of this kind, although the audience expected to see some figures. Kahn has a number of girls with pretty forms who could have posed in union suits, and they would have given this scene more of a punch. There were a number of bits, intermingled with numbers, that made up a good entertainment.

The comedy was taken care of by Harry

Koler and Joe Rose, both doing Hebrew, but of a different type. Rose has been doing "dutch" in the past and the change did no harm. The boys worked hard and fast and managed to keep the house amused. Wen Miller, the young juvenile, was in a number of scenes and played the part of the artist very well. He also took care of a number in the first part that went over nicely.

Miss Lorraine stood out in the bits and displayed pretty dresses. Norma Bell had two numbers that were well received and she took care of the bits she was in nicely. Her dresses looked well from the front.

Smiling Helen Adair offered "My Home Town" and "When My Baby Smiles" nicely and her telephone number went over strong. It was staged nicely.

Grace Howard did a bell hop in the first part and handled it finely. She also put her numbers over with plenty of "pep." Her wardrobe was up to the regular mark.

Hazel Hargis displayed a little more ginger in her numbers than she did last week and they went over better.

Koler, Rose and Miss Lorraine offered a bench bit that pleased.

The "model" bit was worked up nicely by Rose, Koler and Miller, with Miss Hargis doing the model.

Miss Lorraine offered an Apache dance with Miller that was very well done. She took some good falls and her work was applauded. Rose and Koler followed it with a burlesque Apache dance that was very amusing.

The balance of the show went over very well last Wednesday afternoon and pleased a good sized house.

Kahn has a fine looking lot of girls in his chorus now, and they work with lots of life and action.

SID.

FRANK SILK RETURNING

Frank X. Silk will return shortly to the "Jazz Babies" and will open in Baltimore.

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VAUDEVILLE BILLS

(Continued from Page 27)

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Orpheum—Mlle. Nitta Jo—Montgomery & Allen
Claudia Coleman—Bostock's Rld. School—Ben K.
Benny—Lucas & Inez—Myers & Noon Co.

SALT LAKE.
Orpheum—Gus Edwards Co.—Travers & Doug-
las—Arnaut Bros.—Black & O'Donnell—Billy Mc-
Dermott—Hudler, Stein & Phillips—The Duttons.

SEATTLE.
Orpheum—Morgan Dancers—Harry Cooper—
Jason & Halg—Marconi & Fitzgibbon—Van & Bell
—Burns & Frabito—Pisano & Co.

VANCOUVER.
Orpheum—Henry Santry & Band—Mario Lo-
Harry Jolson—Lightners & Alexander—Kinney &
Corrinne—Kennedy & Nelson—Bruce Duffet Co.

WIMPEE.
Keith's—Wm. Rock & Girls—Leo Zarrell & Co.
—Nan Gray—Mower & Avery—Baraban & Grohs
—Harry Rose—Lemare Hayes Co.

PROCTOR CIRCUIT

NEW YORK CITY.

(Week, Feb. 2.)

51st Street—Shelley Terry & Co.—Rekonis-
Dugan & Raymond—Mabel Burke & Co.—Morgan
& Gates—Denny & Browning.

18th Street—Tip Top Four—M. Gasper & Co.—
Donovan & Lee—Kramer & Boyle—Jim the Jazz
King—Sig Frans & Co.—Puppy Love—Mullen &
Frances—Seabury & Pearl—Tony—Dixon Bowers
& Co.

58th Street—Donovan & Lee—M. Fuller & Co.—
Plantadosi & Walton—Donald Sisters—Chappelle
& Stinnette—George Stanley & Sister—Gualano &
Marguerite—Sam Sidman & Co.—The Faynes—
Old Home Four—Ada Weber—Fashion Minstrels—
Anthony & Rogers—Four Ortons.

Yonkers (First Half)—The Faynes—Columbia
& Victor—Burke & Toubey. (Last Half)—Don-
ovan & Lee—M. Fuller & Co.—M. B. Morgan—
Donald Sisters—Trip to Hitland.

23d Street (First Half)—Mar Marvin—Al. Ver-
one—R. & G. Faulkner—W. Hold & Bros.—Davis
& Chadwick. (Last Half)—Marie Gasper & Co.—
Kremer & Boyle—Jim the Jazz King.

Harlem Opera House (First Half)—Callaghan
Bros.—John R. Gordon & Co.—Somoyon. (Last
Half)—Black & Evellman—Ed. Marshall—Marie
& Ann Clark—Mullen & Frances.

Mt. Vernon (First Half)—Fallon & Brown—
Paul Decker & Co.—Sylvie Clark & Co.—Four
Ortons—Major Jack Allen. (Last Half)—Four
Buttercups—Kaufman Bros. & Fields—W. Hale
& Bro.—Petrola.

BROOKLYN, N. Y.
Greenpoint (First Half)—Wright & Wilson—
Whiting & Burt—Chief Zat Kem & Co.—Edward
Locke & Co. (Last Half)—Hector, Burke &
Touhey—Meyers, Burns & Wood—Cheyo & Cheyo
—Donovan & Lee.

Prospect (First Half)—Georgia O'Remoy &
Co.—Lowe Evans & Stella—Puppy Love—Three
Naces—Anthony & Rogers—Wilson & Larsen.
(Last Half)—Whiting & Burt—Klutings Animals
—Paul Decker & Co.—Sylvia Clark—Worden
Bros.

Halsey (First Half)—Selbini & Grovini—Bob &
Peggy Valentine—Helen Pingree & Co.—Cook &
Smith—Strand Trio. (Last Half)—Henry Mar-
shall—Lockie & Harris—Phyllis Gilmore—Charles
Kenna—Cheyenne Minstrels.

Fifth Avenue (First Half)—Leonard & Parry-
Kaufman Bros. & Fields—Patricia—Fashion
Minstrels—Kennedy & Rooney—Warden Bros.
(Last Half)—Arthur Hill—Lowe Evans & Stella
—Fargo & Richards—Three Naces.

AUBURN.
(First Half)—Jolly Johnny Jones—Even &
Flint—Emma Stephens—Mabel Be Careful. (Last
Half)—Palo & Palet—Tommy Allen & Co.—Mek
Klee—Charles McGodd & Co.

AMSTERDAM.
(First Half)—The Florents—Foley & Latour-
Grew & Pates—Oroure & Adelphi—Camton
Trio. (Last Half)—Jolly J. Jones & Co.—Bob
Randell & Co.—Libby Sparrow & Co.—Wilton
Sisters—Reckless Eve.

ALBANY.
(First Half)—Ozeki & Taki—Howard & Crad-
dock—Murphy & Lachar—Wolfe & Stewart—
Morey, Senné & Lee—Recides. (Second Half)—
Three Martelle—Jennie Middleton—Harry Fox &
Co.—Presler, Klaiss & Saz—William Gaxton &
Co.—Parish & Peru.

ALBANY.
(First Half)—Riddle Bros.—Manning Sisters—
Al. Latell & Co.—Kellam & O'Dare—New Leader.

BINGHAMTON.
(First Half)—Thede Bernad—Scott & Aubrey—
Jean Gordon's Players. (Last Half)—Dancing

Dorans—Jimmy Duffy—Mammy's Birthday.
CANTON.
Flying Mayos—Lancton & Smith—Bert Baker &
Co.—Lillian Harlan—Richard the Great.

CHESTER.
(First Half)—Kartell—Howard & Sadler—Al.
Lavan & Co.—Hawthorne & Cook—The Hurry Up
Boys. (Last Half)—Roland Travers & Co.—Gray
Girls—Ed. Home & Co.—Roland & Meehan—
Marty Brooks Revue.

CAMDEN.
(First Half)—Vine & Temple—Bolger Bros.—
Lots & Lots—Broadway Higgins. (Last Half)—
De Helms—G. O. Carr—Kirby Quinn Trio—Al.
Fields—William O'Care and Girls.

ELIZABETH.
(First Half)—The Dehomas—Rene & Florence—
Van & Carrie Avery—Gardner & Hartman—Nine
White Hussars. (Last Half)—Dippy Diers—
L'Estrange Sisters—Wilkins & Wilkins—Johnny
Small & Sisters.

ELMIRA.
(First Half)—Joe Dealey & Sister—Jimmy
Duffy—Bernard & Scarth—Mammy's Birthday
(Last Half)—The Yaitos—Evans & Sydney—Dal-
ton & Craig.

EASTON.
(First Half)—H. & K. Sutton—Jack Reddy—
Black & White Revue—Duffy & Sweeney—Jas. &
Bessie Althen. (Last Half)—Bittie Bros.—Mam-
ming Sisters—Al. Latell & Co.—Kellom &
O'Dare—The New Leader.

HARRISBURG.
(First Half)—Daisy & Wilson—Fuller & Vance
—Night Boat—Sid Townes—Shirley Sisters &
Bernie. (Last Half)—Robert Swan—Hammon &
Hanon—Bob Heath & Girls—Ward & Van-
Larimer Hudson & Co.

ITHACA.
(First Half)—The Yaitos—Evans & Sydney—
Dalton & Craig—Nevins & Mack—Billy Fern &
Co. (Last Half)—Joe Dealey & Sister—Theda
Bernard—McCarthy & Scarth—Powell Troupe.

JERSEY CITY.
(First Half)—Ed. Marshall—Meyers, Burns &
Wood—Mullen & Frances—Black & Ellemann—
Dixon, Bowers & Co.—Warren Sisters. (Last
Half)—Tip Top Four—Lane & Moran.

LANCASTER.
(First Half)—Gordon & Germaine—Jolly Wild
& Co.—Alf. Grant—Ed. Hume & Co. (Last Half)—
The Street Urchin—McGroovy & Doyle—Howard
& Sadler—Horlick & Saramke Sisters.

MEKEESPORT.
(First Half)—Nora & Sydney Kellog—Astor
Sisters—Davenport Trio—Benton & Shore—Gabby
Bros. & Clerk. (Last Half)—Albert Donnelly—
Jonis & Hawaiians—Alf. Grant—DeVoe & Start-
zer.

LONDON.
(First Half)—The Hurleys—Keene & Fox-
worth—Sam Duncan—Jim & Marion Edna Con-
nors—Sam Dungan—Betticoat Minstrels. (Last
Half)—May & Hill—Benny One & Co.—Herbert
& Binet—Garpos Bros.

NEW BRITAIN.
(First Half)—Three Nittoes—Ennis & Moore—
Stewart & Sheldon—Novelty Minstrels. (Last
Half)—Jim & Irene Mallin—Billy Sarlow—Bob
& P. Valentine—Royland.

NEWARK, N. J.
(First Half)—Amoros Sisters—Valerie Bergere
& Co.—Four Buttercups—Trip to Hitland—Jas.
Thornton—Hector. (Last Half)—Georgia O'Ramey
& Co.—Franklyn Ardell & Co.—Kennedy &
Rooney.

PHILADELPHIA.
Grand Opera House—Merlens & Arena—Ara Sis-
ters—Coxoren & Mack—Tom Gillen—Estelle &
Burt Gordon—Fads & Frolics.

Nixon (First Half)—Cornell, Lena & Zippy-
Sabini & Goodwin. (Last Half)—Lord & Fuller—
White Hussars.

Broadway (First Half)—Payton & Ward—Hun-
garian Rhapsody—Bolger Bros. (Last Half)—
Vane & Temple—West & Edwards—Al. White.

Allegheny—Johnny Ford & Gies—Langford &
Fredericks—Welsh, Mealey & Montrose—Viola
Lewis & Co.

Girard (First Half)—Donohue & Fletcher—Mc-
Groovy & Doyle—The Street Urchin. (Last Half)—
Kartell—Curry & Graham—Heken Pingree Co.—
Abyssinian Trio.

Keystone—The Debar Troupe—Shee & Correll—
Flo Hackett & Co.—Ash & Hyams—Tennessee
Ten.

William Penn (First Half)—Black & White—
Roland & Meehan—Forman & Nash—Horlick &
Saramka Sisters. (Last Half)—Oroure & Delphi
—Donohue & Fletcher—Columbia & Victor—Haw-
thorne & Cook—Jackson Taylor & Co.

Paterson (First Half)—Roode & Frances—
Hawaiian Serenaders—Stewart & Neff—Intern-
ational Revue. (Last Half)—Sullivan & Scott—
Black & White—Broadway Four—Mills & Smith.

Pittsfield (First Half)—Thelma DeBona—Clark
Sisters—Faden Trip—Frank Makley—Piccolo
Midgits—The Hurleys. (Last Half)—Johnny
Singer & Dolls—Lagay & Snee—Waak & Lwand
Sisters.

PASSAIC.
(First Half)—Tuscano Bros.—Al Lester & Co—
Fargo & Richards—Lucky & Harris—Dancing Mc-
Donalds. (Last Half)—Wright & Wilson—Stew-
art & Sheldon—Fabor & McGowan—McCormick &
Winchill—Howain Serenaders.

PAWTUCKET.
(First Half)—Gray & Norman—Hanon & Clif-
ton—Bob Mullen—McKay's Scotch Revue. (Last
Half)—Rahn & Beck—Col. Jack George—Max-
inaw Bros. & Bobby—Daley & Berlow.

PITTSBURG.
Eddie Hill—Beatrice & Sullivan—Gertrude Ma-
gill & Co., Claxton & May, Revue De Luxe, San-
try & Norton.

READING.
(First Half)—Maginty Kids—Dawson Sisters &
Stern—Joe Browning—Under the Apple Tree.
(Last Half)—Catty & Nelson—Adams & Griffith
—Walter Lair & Co.—Larry Comer—Time & Tide.

SYRACUSE.
(First Half)—Fred Weber—Dancing Dorans—
Armstrong & Stanton—Powell Troupe. (Last
Half)—Jean Gordons Players—Scott & Aubrey—
SCHEENETADY.

(First Half)—Libby, Sparrow & Co.—Bob Ran-
dell—Tommy Allen & Co.—Palo & Palet—Reckless
Eve. (Last Half)—Aerial Leavitts—Foley & La-
tour—J. C. Mack & Co.—Vardon & Perry—Mabel
Be Careful.

STAMFORD.
(First Half)—George & R. Perry—Patsy Doyle
—Wilkins & Wilkins—Alvan & Kenny. (Last
Half)—Foster & Peggy—Emmitt & Moore—Al-
Lester & Co.—Three Nittoes.

TROY.
(First Half)—Three Marteles—Jennie Middleton
—Henry Fox & Co.—Bressler, Klaiss & Sax—
Wm. Gaxton & Co.—Parish & Peru. (Last Half)—
Ozeki & Taki—Howard & Craddock—Murphy &
Lachmar—Wolfe & Stewart—Morey Senna & Lee
—Recides.

TORONTO.
Eldora—Octavo—Romain, Powers & Delmar—
Robert H. Hodge & Co.—Harry Owen & Co.—
Celina's Circus.

UTICA.
Fox & Ingraham—Fox & Britt—McCarthy &
Fay—Vardon & Perry—Lola Gille & Co.

UNION HILL.
(First Half)—Laroy & Alexander—Lillian Lane
—Mabel Adams & Co.—Chas. Kenna—Henry Mar-
shall. (Last Half)—Juliet Bush—Mr. & Mrs.
Norcross—Dixie Norton & Co.—Dare Bros.

YORK.
(First Half)—Catty & Nelson—Adams & Grif-
fith—Walter Law & Co.—Larry Comer—Time &
Tide. (Last Half)—McGinty Kids—Dawson Sis-
ters & Stern—Joe Browning—Under the Apple
Tree.

POLI CIRCUIT
BRIDGEPORT.
Plaza—(First Half)—Monde—Farrell & Hatch
—Bernac's Circus. (Last Half)—Dixon & Mack
—Kelly & Post—Look?

Poli—(First Half)—Four Melody Maids—Thun-
der Mountain—D'Avigneau's Celestials. (Last

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S A R A H H Y A T T

PRIMA DONNA

FEATURED

MONTE CARLO GIRLS

VAUDEVILLE BILLS

Half)—Kane, Mori & Moore—Al Wohlman—Bert Earle & Girls.

HARTFORD.

Palace—(First Half)—Armstrong & Downing—Holland & Oden—Burke, Walsh & Nana—Sammy Duncan—Taylor, Jackson & Co. (Last Half)—Wallace—Galvin—D'Avigneaus' Celestials—Innis Bros.—Three Kundles.

NEW HAVEN.

Palace—(First Half)—Kane, Mori & Moore—Al Wohlman—Bert Earle & Girls. (Last Half)—Four Melody Maids—Thunder Mountain—Berk & Swam.

Bijou—(First Half)—Dixon & Mack—Hayes & Neal—Kelly & Post—Look! (Last Half)—Strauss Sisters—Farrell & Hatch—Four Janaleys.

SPRINGFIELD.

Palace—(First Half)—Smith & Inman—Jack Joyce—Berk & Sawm—Rolland & Ray—Silence of Love. (Last Half)—Lorimer & Carberry—Klass & Termini—Courtney & Irwin—Joe Fanton & Co.

SCRANTON.

Poli—(First Half)—John S. Blondy & Co.—Josephine Lenhardt—Morey Senna & Lee. (Last Half)—Carpos Bros.—Langton & Smith.

WATERBURY.

Poli—(First Half)—Strauss Sisters—Musical Moments—Innis Bros.—Three Kundles. (Last Half)—Armstrong & Downing—Moude—Burke, Walsh & Nana—Sammy Duncan—Taylor, Jackson & Co.

WORCESTER.

Poli—(First Half)—Six Kirksmith Sisters—Wallace Galvin—Joe Fanton & Co. (Last Half)—Smith & Inman—Jack Joyce—Silence of Love.

Plaza—(First Half)—Lorimer & Carberry—Howard & Bernard—Courtney & Irwin—Klass & Termini—Model Mermaids. (Last Half)—Martin & Elliott—Holland & Oden—McManus Four—Model Mermaids.

WILKES BARRE.

Poli—(First Half)—Carpos Bros.—Langton & Smith. (Last Half)—John S. Blondy & Co.—Josephine Lenhardt—Morey Senna & Lee.

B. F. KEITH'S (WESTERN)

BATTLE CREEK.

Bijou—(First Half)—Charlotte Trio—Robert & Robert—Halliday & Burns—Sam K. Naoni—Briscoe & Raoh—Aomas Troupe. (Last Half)—Garcinette Bros.—Skipper Kennedy & Reva—Ward & Wilson—Jeannette Childs—Resista—One to Fill.

KALAMAZOO.

Degent—(First Half)—Carcinette Bros.—Skipper, Kennedy & Reva—Jack Hanley—Oliver & Olp—Will & Mary Rogers—Resista. (Last Half)—Robert & Robert—Hammond & Moody—Hall & O'Brien—Whitfield & Ireland—Harvey, Haney & Gracye—Lottie Mayer & Girls.

CHAMPAIGN.

Orpheum—(First Half)—Bell & Eva—Stuart Girls—Harvey, Heney & Grayce—Coney & Jaxon—Fred La Reine & Co. (Last Half)—Frank & Clare Latour—Al Conrad & Co.—Kapt. Kidd's Kid—O'Connor & Folsom—Somewhere in France.

CHICAGO.

Lincoln—(First Half)—Ginger Snaps—Kendall Pearl & Slater—Four to Fill. (Last Half)—Harry Gilbert—Five to Fill.

American—(Last Half)—Ginger Snaps—Kendall Pearl & Slater—Four to Fill.

DECATUR.

Empress—(First Half)—Hugo & Rio—O'Connor & Folsom—Kapt. Kidd's Kid—Frank Devor—Somewhere in France. (Last Half)—Stuart Girls—Charlotte Parry—Coley & Jaxon—Doesch & Russell—One to Fill.

DAVENPORT.

Columbia—(First Half)—Chamberlain & Earle—Harry Hayward & Co.—Bailey & Porter—Every Sailor—One to Fill. (Last Half)—Will Morris—Miller & Cahill—Kennedy & Francis—Chalfonte Sisters—One to Fill.

EVANSVILLE.

New Grand—Mlle. D'Aures & Co.—Heim & Lockwood—Elsie Schuyler—Hugh Johnston—Oh Teddy—One to Fill.

FLINT.

Peace—(First Half)—Bell & Caron—Bob White—Manning & Hal—Virginia Belles—Roy La Pearl—Thaleros Circus. (Last Half)—Aerial Eddys—Bell & Arlis—Sam K. Nachl—Six Billfords.

FT. WAYNE.

Palace—Wanda—Loos Bros.—Wilson & Van—Charlotte Parry—Billy Swabe, Hall & Co.—Minnette & Sidell. (Last Half)—Three Melfords—Oliver & Olp—Will & Mary Rogers—Forence Tempest & Co.—Jimmy Lucas Co.—Valliceta Leopards.

LONDON, ONT.

Grand Opera—(First Half)—Cleverly Girls—Art & Leah Bell—Hall & Brown—Ten Liberty Girls—Byal & Early. (Last Half)—Flying Wards—Weston & Young—Prosperity—Julia Curtis—Perry the Prop Man.

LANSING.

Bijou—(Last Half)—Dewitt Young & Co.—Bob White—Virginia Belles—Briscoe & Raoh—Romas Troupe.

MADISON.

Orpheum—(First Half)—The Ovondas—Yorke & Markes—Will J. Ward—Blanche & Jimmie Creighton—Russell & Van Possen. (Last Half)—Alice Neilson—The Owl—Honest Hiatt.

MOLINE.

Palace—(First Half)—Miller & Carman—Rawls & Von Kaufman—Alaska Duo. (Last Half)—Daves & Speck—Harry Hayward & Co.—Galletti's Monks.

MUSKEGON.

Regent—Hammond & Moody—Espe & Dutton—Buddy Doyle—Dennis Bros.—You'd Be Surprised.

ROCKFORD.

Palace—(First Half)—Monroe & Grant—Bayes & Speck—Chalfonte Sintees—Basil Lyne & Howland—Sylma Brassate. (Last Half)—Garbertes Duo—Russell & Van Fossen—Frank Devor.

SPRINGFIELD.

Majestic—(First Half)—Frank & Clare Latour—What Happened to Ruth—Talyda—The Century Sereaders. (Last Half)—Bell & Eva—Bert & Hazel Skatell—Sam & Ada Beverly—Dave Hanley—Pot Pourri.

SOUTH BEND.

Orpheum—(First Half)—The Rupperts—Among Those Present—Harry Gilbert—Laura Bennett & Co. (Last Half)—Gillon & Van—Bond & Wilson Co.—Tom Mahoney—You'd Be Surprised.

SIOUX CITY.

Orpheum—(First Half)—Phina & Picks—Rawson & Claire. (Last Half)—Lamont Trio—Robison & Pency—Chere & Alberts—Avery & O'Neill.

LOEW CIRCUIT

American (First Half)—The Brissons—Calvert & Shayne—Pearson, Newport & Pearson—Driscoll & Westcott—Seymour & Jeanette—Old Homestead 5—Trovato, Cunningham & Doreta. (Last Half)—Ryan & Moore—Ziegler Twins & Co.—Challis & Lambert—O'Connor & Dixon.

Boulevard (First Half)—Hall & Gilda—Herman & Clifton—Kingsbury & Munson—Jack Rose & Co.—Chas. Ahearn & Co. (Last Half)—Sue Creighton & Sister—Jocelyn & Chapman—Sen. Francis Murphy—4 Volunteers.

Victoria (First Half)—Bollinger & Reynolds—Neal & Stewart—Jessie Hayward & Co.—Hughie Clark—Nine Krazy Kids. (Last Half)—LaDora & Beekman—Pearson, Newport & Pearson—Marletta Craig & Co.—Pinto & Doyle—Old Homestead Five.

Lincoln Sq. (First Half)—Melva Sisters—Murray Leslie—Gilroy, Dolan & Correll—Basil & Allen—Johnny Clark Co. (Last Half)—Mlle. Harding—De Loach & McLaren—Mary Haynes & Co.—Hall & Gilda.

Greeley Sq. (First Half)—2 Carltons—Ryan & Moore—De Loach & McLaren—Golden Bird—Hussey & Ward—Stevens & Lovejoy. (Last Half)—Driscoll & Westcott—Nelson & Barry Boys—Weber & Elliott—Mikado's Japanese Troupe.

National (First Half)—Mlle. Harding—Sue Creighton & Sister—Sen. Francis F. Murphy—Ziegler Twins & Co. (Last Half)—Cunningham & Coreta—Neal & Stewart—Marva Rehn—"Returned Sailors Revue."

Delaney St. (First Half)—Wood & Page—Faye & Jack Smith—Nelson & Barry Boys—Marletta Craig & Co.—4 Volunteers—The Scrantons. (Last Half)—Swain's Cats & Rats—Coughlin & Douglas—Hussey & Ward—Gilroy, Dolan & Correll—Hughie Clark—Chas. Ahearn.

Orpheum (First Half)—The Linkos—Allen & Moore—Marva Rehn—"Concentration"—O'Connor & Dixon—Harrah & Mulroy. (Last Half)—Bollinger & Reynolds—Jewell & Raymond—Murray Leslie—"Concentration"—Basil & Allen.

Avenue B. (First Half)—Beth Stone & Co.—Lyons & Clayton—Frank Gardner & Co.—4 Renee Girls. (Last Half)—Faye & Jack Smith—"Hearts & Flowers"—Baker & Rogers—Lodi Troupe.

BROOKLYN, N. Y.

Metropolitan (First Half)—LaDora & Beckman—Challis & Lambert—Wardell & Doncourt—Wilson & Wilson—"Returned Sailors Revue." (Last Half)—Erford's Golden Whirl—Calvert & Shayne—Nine Krazy Kids—Trovato—Stevens & Lovejoy. DeKalb (First Half)—Col. Diamond & Grand—Arthur Lloyd—"Nine o'Clock"—Brooks & George—Erford's Golden Whirl. (Last Half)—Seymour & Jeanette—Golden Bird—Jack Rose & Co.—Johnny Clark & Co.

Palace (First Half)—Jack Moore Trio—Dorothy & Salvatore—Baker & Rogers—6 Virginia Steppers. (Last Half)—Steiner Duo—Kennedy & Kramer—Wardell & Doncourt—Danny Simmons—"Nine o'Clock."

Fulton (First Half)—Brown & Evans—Coughlan & Douglas—Mary Haynes & Co.—Mikado's Troupe. (Last Half)—Melva Sisters—Herman & Clifton—Jessie Hayward & Co.—Bill Dooley—The Scrantons.

Warwick (First Half)—Nippon Duo—Howard Martelle & Co.—Pinto & Doyle—Theodore Trio. (Last Half)—Jack Moore Trio—Karl Karey—Wilson & Wilson—Frank Gardner & Co.

BALTIMORE.

Hallen & Goss—Will H. Fox—Walmesley & Keating—Odiva & Seals.

BOSTON.

(First Half)—Bud & Jessie Gray—Bernard & Merritt—Gerald Griffin & Co.—Mason & Gwynne—Mystic Hanson Trio. (Last Half)—Fritchie—Doyle & Elaine—Lella Shaw & Co.—Ward Bros.—Russo, Ties & Russo.

FALL RIVER.

(First Half)—Fritchie—Lella Shaw & Co.—Ward Bros.—Russo, Ties & Russo—Doyle & Elaine. (Last Half)—Bud & Jessie Gray—Bernard & Merritt—Gerald Griffin & Co.—Mason & Gwynne—Mystic Hanson Trio.

HAMILTON.

Mason & Bailey—Allman & Nevins—"Married via Wireless"—Laurie Ordway & Co.—"Fashions de Vogue."

HOBOKEN.

(First Half)—"Hearts & Flowers"—Cunningham & Bennett—Primrose Minstrels. (Last Half)—4 Renee Girls—Kingsbury & Munson—University Four.

MONTREAL.

Brown's Dogs—Gordon & Delmar—Nevins & Gordon—Zuhn & Drels—Golden Troupe.

NEW ROCHELLE.

(First Half)—Steiner Trio—Kennedy & Kramer—Danny Simmons. (Last Half)—Theodore Trio—Howard Martelle & Co.—Primrose Minstrels.

PROVIDENCE.

(First Half)—King Bros.—Holden & Harron—Mertram May & Co.—Le Roy & Dredner—Stone & Noyer Sisters. (Last Half)—Monte & Parti—Bonner & Powers—Lew Welch & Co.—Joe Darcey—Royal Pekinese Tr.

SPRINGFIELD.

(First Half)—Monte & Parti—Bonner & Powers—Lew Welch & Co.—Joe Darcey—Royal Pekinese Tr. (Last Half)—King Bros.—Holden & Harron—Bertram May & Co.—LeRoy, Dredner & Co.—Stone & Noyer Sisters.

TORONTO, CAN.

Tyler & St. Clair—Blair & Crystal—Burke & Burke—"Loce Race"—Jones & Jones—Bolia Trio.

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EVER SEE HER DANCE

DIR. CHAS. J. FITZPATRICK

NEW ACTS AND REAPPEARANCES

(Continued from Page 11 and on 34)

"THE HIGHFLYERS"

Theatre—Greenpoint.

Style—Playlet.

Time—Thirty minutes.

Setting—Four, hotel room.

This sketch deals with a "turkey" burlesque show which finds itself stranded in Bevo Falls. The characters are three chorus girls, one of them known as "The Parson" and the other two as the Le Mons Sisters. Naturally enough, they want to get out of the one horse town and back home. Money is as scarce as hens' teeth, however, and there is only one way of getting it and that is by "trimming" the town cutup, who combines furniture selling with undertaking. "Parson" will not allow it, however, for, in order to get the money, the younger of the three girls will have to go with Beardsley the undertaker, on a joy hunt with the usual results.

The other girl uses an old ruse to get her to go, but, luckily, "Parson" discovers the plot in time to save the unsuspecting girl from the clutches of the he-vampire. A little preachment on the theatre follows, in which "Parson" makes a speech, the portent of which is "we are not clever, we can't sing, nor dance, and so on, what are we doing on the stage?" "Parson" having relieved herself of the speech then tells the girls that she will take care of them and proceeds to make a quick change. Presto, domino, chango! We see a Salvation Army lassie. Ah, here is a puzzle to undo. Easy. "Parson" is a Commander in The Salvation Army, whose work it is to go out with the worst burlesque shows and bum revues imaginable and save girls from predicaments and convert them, if possible. Needless to say, there is a heart stirring speech about the Salvation Army and what the returned men think of it. Also, needless to say, "Parson" converts the two girls and then brings them home.

The people in the act do quite well with their assignments, the heaviest part of the work falling, it seems, on "Parson," who must keep the heart interest going despite the comedy of a red-headed girl and an undertaker who go out joyriding in a hearse. The act needs rounding out. A little more work and it should shape itself into an acceptable offering. Its appeal will be especially strong in houses like the one it was reviewed in, where a family audience is in the habit of gathering. S. K.

JOHNNY SMALL & SISTERS

Theatre—Alhambra.

Style—Singing and dancing.

Time—Fifteen minutes.

Setting—In two (special).

When reviewed, this act was very very much handicapped by being placed in a spot too early on the bill and, therefore, did not get the best that could be made out of the act. Small and the two sisters use a very pretty setting, which makes a dandy impression on the audience before the act itself is started.

Attired as kids, the two sisters start the act with a song about a boy and then quarrel as to who shall have him. Small enters in the midst of this and, later, does a song and dance by himself. The girls also sing and dance during the act, which includes some patter bits between Small and the girls. The closing number is a very neat finish in which one of the girls takes the part of a bride, the other that of the groom and Small appears as the parson.

The act is pretty from start to finish. The three dance very nicely, deliver their numbers well and have a number of laughs in their patter. At this house they were placed in number two spot, but, in a position lower down on the bill they can give a much better account of themselves. G. J. H.

NAT JEROME AND CO.

Theatre—Jefferson.

Style—Playlet.

Time—Twenty-five minutes.

Setting—Four, living room.

This sketch was equally sprinkled with pathos and merriment, and, though built along old lines, brought out many points discussed by families of today.

The plot is drawn around Mary, an Irish girl, the wife of Sammy, a Hebrew. They have both agreed upon and signed separation papers and are preparing to go their separate ways when Mrs. Ryan, Mary's mother, enters. She has just learned the condition of affairs when Sammy's father, played by Nat Jerome, enters. Father and mother then ally themselves in an effort to straighten out matters. After much arguing, during which time Mrs. Ryan displays a good deal of Irish wit and temper, the truth is learned. The younger couple, though married five years, have no children. The reason for this is that the mother wants to bring them up in her religion while the father wants to have them take to his creed.

Sammy's father then asks what difference does it make and Mary's mother asks the same question. It then comes out that the two youngsters didn't care either but thought their parents did. Mrs. Ryan then tears the separation papers up and happiness again prevails. Mrs. Ryan and Sammy's father then leave the room together, leaving behind the impression that another mixed marriage is not far in the offing.

The act is well written and the principals play their parts well, especially Sammy's father, whose part, as the indulgent father to both son and daughter-in-law, is very good. B. G.

WESTONY AND CORNELL

Theatre—Audubon.

Style—Piano and singing.

Time—Sixteen minutes.

Setting—In one.

The beginning of this offering created a "hokum" impression when reviewed, and if it is done in the same manner in other houses, the audiences there will undoubtedly get the same idea. It took five men on a darkened stage to place a grand piano, alongside of which, on a stand, was an electric fan. When the lights went up, the piano was discovered to be a special one for concert work, owned by the act.

Westony has been playing in vaudeville with acts of this kind for the last few years. He starts the offering with a selection which a sign-board announces to be "Carmen Concert Fantasia." That he has exceptional ability cannot be denied. Miss Cornell follows the opening selection with a vocal solo in which she renders a medley of operatic airs.

"The Heroes of 1917" was the title of the next piano selection, which Westony, using a French accent, announced as his own composition. This number is really an arrangement of allied national airs, played two at a time by Westony, which he does by rendering a different air with each hand.

The rest of the offering is "ragtime," as Westony announced. He said he would attempt to play syncopated numbers, but really played them in classical manner, while Miss Cornell sang.

Whether or not Westony has ever seen France, or whether his temperament is such that he requires an electric fan to be turned on him while he plays, means nothing. The fact remains that he is a corking good pianist, Miss Cornell a very pleasing singer, and that they have a dandy act. G. J. H.

CLOSING PHILLY RUN

PHILADELPHIA, Pa., Jan. 31.—Raymond Hitchcock, in "Hitchy-Koo of 1919," will close this week at the Forrest Theatre.

FRANK BROWN

Theatre—Audubon.
Style—Xylophone.
Time—Twelve minutes.
Setting—In one.

Brown presents a neat appearance in a tuxedo, and, better still, presents a xylophone offering that is very good. He opens with "Zampa," and goes into a medley of popular numbers. A ballad followed and, after playing it in ballad style, he syncopated the number. He did the same thing to a "Cry" ballad, using four sticks, two in each hand. He closed with a medley of "blues" and jazz which sent him off to four bows and left the audience applauding.

Brown does not let his offering drag for a minute and certainly knows how to play his instrument. He will find most houses easy going. G. J. H.

CAPITOL

It will be interesting to watch the effect of the change of entertainment policy at the Capitol, for it is, indeed, a change, this departure from Ned Wayburn's jazz-and-girl ensembles to the dignified and melodic "Hiawatha's Wedding Feast" cantata, the first of the operatic series announced for weekly presentation.

Maybe opera is not the essence of entertainment for vast multitudes such as patronize this house, but, if the balance of the works are presented as is "Hiawatha's Wedding Feast," the Capitol will have established a reputation for artistic musical achievement. We earnestly trust that the series will find sufficient favor as it deserves to with the Capitol-going public to warrant its continuance.

It warmed the cockles of our heart to meet in the flesh those delightful characters of our literary childhood—Hiawatha, Minnehaha, Pau-Puk-Kee-Wis, Chibiabos, Lagoo, Nokomis, Osseo—which H. Coleridge Taylor, the negro composer who is a citizen of England, set down in song so melodically to Longfellow's immortal poem. The seventy-five or more mixed voices that interpreted the cantata sang delightfully, Warren Proctor, a tenor, leading the ensemble as Chibiabos, the musician. Nat Finston directed his augmented orchestra in a manner that betokened his feeling for the text. And John Wenger designed a setting that was more than pleasant to behold.

Joe Jackson aroused the audience to a high degree of mirth with his subtle mannerisms and his bicycle.

The prelude to the feature picture, "The Willow Tree," done from the play of the same title written by J. H. Benrimo and Harrison Rhodes, revealed one of the most beautiful Japanese maidens we have ever laid eyes on in the flesh. She it was who danced amid a special setting the Terpsichorean number arranged to introduce the picture. And, as for the picture, which is another version of Madame Butterfly in story, it is nothing if not an exemplary bit of beautiful photography. Viola Dana is the featured player and her work is interesting.

A great deal of mirth-provoking slapstick comedy was unfolded in the Larry Semon comedy picture, "The Grocery Clerk," produced by the Vitaphone Company. Other screen matter included "India," an Educational Film Corporation travelogue presentation, in colors, and the Pathé Color Review. The overture was "Il Guarany," by Gomez. M. L. A.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Jacques, Waterbury, Feb. 2-7; Hurlig & Seaman's, New York, 9-14; Abe Reynolds—Casino, Philadelphia, Feb. 2-7; Miner's, Bronx, New York, 9-14; Best Show in Town—Lyric, Dayton, Feb. 2-7; Olympic, Cincinnati, 9-14; Ben Welch Show—People's, Philadelphia, Feb. 2-7; Palace, Baltimore, 9-14; Behman Show—Gayety, St. Louis, 2-7; Star & Garter, Chicago, 9-14; Beauty Trust—Grand, Hartford, Conn., Feb. 2-7; Jacques, Waterbury, 9-14; Billy Watson's Parisian Whirl—Park, Youngstown, Feb. 2-4; Grand, Akron, 5-7; Star, Cleveland, 9-14; Bon Tons—Cohen's, Newburg, N. Y., Feb. 2-4; Cohen's, Poughkeepsie, 5-7; Gayety, Boston, 9-14; Bowery—Gayety, Boston, Feb. 2-7; Columbia, New York, 9-14; Bostonians—Star, Cleveland, Feb. 2-7; Empire, Toledo, 9-14; Burlesque Revue—Gayety, Omaha, Feb. 2-7; Gayety, Kansas City, 9-14; Burlesque Wonder Show—Columbia, New York, Feb. 2-7; Empire, Brooklyn, 9-14; Dave Marion Show—Gayety, Toronto, Ont., Feb. 2-7; Gayety, Buffalo, 9-14; Follies of the Day—Gayety, Kansas City, Feb. 2-7; Tulsa, Okla., 8-10; Girls A-La-Carte—Columbia, Chicago, Feb. 2-7; Gayety, Detroit, 9-14; Girls of the U. S. A.—Hurlig & Seaman's, New York, Feb. 2-7; Orpheum, Paterson, 9-14.

Girls De Looks—Casino, Brooklyn, Feb. 2-7; Empire, Newark, 9-14; Golden Crook—Gayety, Pittsburg, Feb. 2-7; Park, Youngstown, 9-11; Akron, 12-14; Harry Hastings' Show—Gayety, Buffalo, N. Y., Feb. 2-7; Gayety, Rochester, 9-14; Heo, America—Empire, Brooklyn, Feb. 2-7; People's, Philadelphia, 9-14; Hip Hip Hooray—Empire, Toledo, O., Feb. 2-7; Lyric, Dayton, 9-14; Lew Kelly Show—Berchell, Des Moines, Iowa, Feb. 1-4; Gayety, Omaha, 9-14; Liberty Girls—Gayety, Detroit, Feb. 2-7; Gayety, Toronto, 9-14; Maids of America—Bastable, Syracuse, N. Y., Feb. 2-4; Lumberg, Utica, 5-7; Gayety, Montreal, Can., 9-14; Million Dollar Dolls—Stamford, Conn., 4; Park, Bridgeport, 5-7; Cohen's, Newburg, 9-11; Cohen's, Poughkeepsie, 12-14; Mollie Williams' Show—Gayety, Rochester, Feb. 2-7; Bastable, Syracuse, 9-11; Lumberg, Utica, 12-14; Oh, Girl—Olympia, Cincinnati, Feb. 2-7; Columbia, Chicago, 9-14; Peek-a-Boo—Miner's, Bronx, New York, Feb. 2-7; Casino, Brooklyn, 9-14; Roseland Girls—Orpheum, Paterson, Feb. 2-7; Majestic, Jersey City, 9-14; Rose Sydell's Belles—Gayety, Washington, Feb. 2-7; Gayety, Pittsburg, 9-14; Sam Howe's Show—open, Feb. 2-7; Gayety, St. Louis, 9-14; Sight Seers—Gayety, Montreal, Can., Feb. 2-7; Empire, Albany, N. Y., 9-14; Social Maids—Empire, Newark, Feb. 2-7; Casino, Philadelphia, 9-14; Sporting Widows—Empire, Albany, Feb. 2-7; Casino, Boston, 9-14; Star and Garter Show—Casino, Boston, Feb. 2-7; Grand, Hartford, Conn., 9-14; Step Lively Girls—Star & Garter, Chicago, Feb. 2-7; Berchell, Des Moines, Iowa, 8-11; Twentieth Century Maids—Palace, Baltimore, Feb. 2-7; Gayety, Washington, 9-14; Victory Belles—Majestic, Jersey City, Feb. 2-7; Perth Amboy, 9; Plainfield, 10; Stamford, Ct., 11; Park, Bridgeport, Ct., 12-14.

AMERICAN WHEEL

All Jazz Review—Empire, Providence, Feb. 2-7; Olympic, New York, 9-14; Aviator Girls—Gayety, Milwaukee, Feb. 2-7; Gayety, St. Paul, 9-14; Broadway Belles—Empire, Cleveland, Feb. 2-7; Cadillac, Detroit, 9-14; Beauty Revue—Gayety, Brooklyn, Feb. 2-7; Gayety, Newark, 9-14; Bathing Beauties—Majestic, Scranton, Feb. 2-7; Armory, Binghamton, 9-11; Auburn, 12; Niagara Falls, 13-14; Blue Birds—Howard, Boston, Feb. 2-7; Empire, Providence, 9-14; Cabaret Girls—New Academy, Buffalo, Feb. 2-7; Empire, Cleveland, 9-14; Cracker Jacks—Tulsa, Okla., 2-7; Standard, St. Louis, 9-14; Dixon's Big Review—Victoria, Pittsburgh, Feb. 2-7; Penn Circuit, 9-14; Edmund Hayes' Show—Gayety, Louisville, Feb. 2-7; Empress, Cincinnati, 9-14; Follies of Pleasure—Century, Kansas City, 9-14; French Frolics—Cadillac, Detroit, Feb. 2-7; Englewood, Chicago, 9-14; Girls From the Follies—Bijou, Philadelphia, Feb. 2-7; Empire, Hoboken, 9-14; Girls From Joyland—Century, Kansas City, Feb. 2-7; Tulsa, Okla., 8-11; Girls-Girls-Girls—Lyceum, Columbus, O., Feb. 2-7; Victoria, Pittsburgh, 9-14; Grown-Up Babies—Majestic, Wilkes-Barre, Feb. 2-7; Majestic, Scranton, 9-14; Jazz Babies—Penn Circuit, Feb. 2-7; Kewpie Dolls—Gayety, St. Paul, Feb. 2-7; Gayety, Minneapolis, 9-14; Lid Lifters—Olympic, New York, Feb. 2-7; Gayety, Brooklyn, 9-14; Moonlight Maidens—Star, Brooklyn, Feb. 2-7; Plaza, Springfield, Mass., 9-14; Mischief Makers—Star, Toronto, Ont., Feb. 2-7; New Academy, Buffalo, 9-14; Monte Carlo Girls, Armory, Binghamton, N. Y., Feb. 2-4; International, Niagara Falls, 5-7; Star, Toronto, Ont., 9-14; Oh, Frenchy—Trocadero, Philadelphia, Feb. 2-7; Mt. Morris, New York, 9-14; Pacemakers—Haymarket, Chicago, Feb. 2-7; Gayety, Milwaukee, 9-14; Parisian Fillets—Standard, St. Louis, Feb. 2-7; Park, Indianapolis, 9-14; Pat White Show—Mt. Morris, New York, Feb. 2-7; Majestic, Wilkes-Barre, 9-14; Razzle Dazzle Girls—Gayety, Baltimore, Feb. 2-7; Folly, Washington, 9-14; Record-Breakers—Englewood, Chicago, Feb. 2-7; Haymarket, Chicago, 9-14; Round the Town—Folly, Washington, Feb. 2-7; Trocadero, Philadelphia, 9-14; Sliding Billy Watson Show—Plaza, Springfield, Mass., Feb. 2-7; Grand, Worcester, 9-14; Social Follies—Empress, Cincinnati, Feb. 2-7; Lyceum, Columbus, 9-14; Some Show—Empire, Hoboken, Feb. 2-7; Star, Brooklyn, 9-14; Sport Girls—Park, Indianapolis, Feb. 2-7; Gayety, Louisville, 9-14; Stone & Pillard Show—Broadway, Camden, Feb. 2-5; Grand, Trenton, 6-7; Bijou, Philadelphia, 9-14; Sweet Sweetie Girls—Gayety, Minneapolis, Feb. 2-7; Gayety, Sioux City, 8-11; Tempters—Gayety, Newark, Feb. 2-7; Broadway, Camden, 9-12; World Beaters—Grand, Worcester, Mass., Feb. 2-7; Howard, Boston, 9-14.

PENN CIRCUIT

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Uniontown, Pa.—Tuesday.
Johnston, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York—Saturday.

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FIRE DESTROYS MACHINES

Fire destroyed motion picture machines valued at \$100,000, belonging to the Simplex Precision Machine Company, at 327 East 34th Street, last week. The machines were part of an order that was to be shipped overseas. The company has its factory in a five-story building on the above mentioned premises, and the fire broke out in the two upper stories of the building. It was finally checked by the use of a water-tower which the firemen erected on 34th Street.

SMITH GOING TO EUROPE

A. George Smith has been appointed by Goldwyn Pictures Corporation as its general representative for Europe. Charles Lapworth, formerly on the editorial staff of the London *Daily Mail*, will co-operate with him in the handling of Goldwyn advertising and publicity in the European field.

GOLDWYN BUYS TWO PLAYS

"The Tailor-Made Man" has been purchased from Cohan and Harris by Samuel Goldwyn. It will be produced very shortly. "The Truth," one of the Clyde Fitch plays, was also purchased last week by the Goldwyn company.

CHARLEY RAY INTERESTED

Charley Ray, male star in Arthur S. Kane productions, is now interested in the Kane company, it was announced last week. By an arrangement with Arthur Kane, all the Ray pictures will be presented by the Arthur S. Kane Pictures Corporation for First National release. The Ray deal with the First National was made a year ago. The Kane company will handle Ray's business and supervise every New York activity.

FILM FLASHES

Leah Baird and her company, engaged in the filming of "Cynthia of the Minute," the Louis Vance novel, for W. W. Hodkinson release, returned last week from Florida to make the final scenes for the production here.

Conway Tearle has completed "Michael and His Lost Angel" at the Garson plant.

Hugo Riesenfeld, director of the Rivalto and Rialto theatres, has accepted the invitation of the Philharmonic Society of New York, to conduct at the first presentation of his "Romantic Overture" by that society at Carnegie Hall, Friday afternoon.

New exhibitors of the United States Theatres of America include O. W. Newton, Rialto Theatre, Hillyard, Wash.; Fred Mercy, Empire Theatre, Yakima, Wash.; Marek McManus, Opera House, Smyrna, Del.; Walter Warren, Mutual Theatre, Yerington, Nev.; Benjamin Schindler, Auditorium, Cramer Hill, N. J.; Enterprise Amusement Corporation, Kenyon Theatre, N. S. Pittsburg, Pa.; W. A. Blue, Best Theatre, Millvale, Pa.; J. B. Julius, New Orpheum, Webster City, Iowa; and H. B. Cagle, Masonic Theatre, Albany, Ala.

"Ball Bearing but Hard Running" is the title of the Cuckoo Comedy to be released February 15, by the United Picture Theatres of America.

J. Malcolm, who appeared in "Dr. Jekyll and Mr. Hyde," has been brought from England to play in "Sweet Kitty Bellaire."

Selznick has begun work on "Blind Youth."

Charles Spero is playing opposite Bessie Love in her latest picture.

Gale Henry's comedy organization has installed a scenario department with a staff of trained writers to furnish material for future releases.

Bessie Barriscale and her director-husband, Howard Hickman, are preparing a tour of the world following the completion of their present contracts.

Kathleen Clifford will be Douglas Fairbanks' leading woman in his next feature.

Milton M. Goldsmith, treasurer of the United Picture Theatres of America, left on a business trip last week in the interest of his organization.

King Baggot is returning to the screen for at least one more picture, and has contracted to play opposite Mae Allison in "The Cheaters," a Metro production.

Ray Owens and Arthur Oliver have formed an organization under the title of the Owens-Oliver Enterprises with offices in the Brokaw Building, New York.

Sidney Olcott has been signed to direct for Goldwyn.

T. Roy Barnes has been engaged by Goldwyn to appear in comedies.

Madge Kennedy will be supported by Helen Greene, Mrs. David Landau, Nellie Beaumont, Ada Shartle and Dorothy Millette in "Trimmed In Scarlet."

George Fawcett, formerly in the screen productions of D. W. Griffith, has been loaned to the Dorothy Gish company to direct Miss Gish in her forthcoming Paramount-Artcraft production "Her Majesty."

Dallam M. Fitzgerald has joined the directing staff of Metro.

Clara Beranger has completed the scenario for Barrie's "Half an Hour," which is to be Dorothy Dalton's first vehicle under her contract with Famous Players-Lasky.

Mrs. Marie Rask, special writer, has been engaged by Universal to write special articles and features.

Paramount's scenario expert, Will M. Ritchey, has been placed in complete charge of production at the Morosco studios as supervising director.

Sessue Hayakawa's leading lady in his next picture "The Bleeder" will be Colleen Moore.

Earle Williams has begun work on "Captain Swift," a screen version of C. Had-dom Chambers' play of English society life.

Edith Johnson and Jack Richardson have been signed by Vitagraph for roles in the new serial starring William Duncan.

"Dollars and the Woman" has been selected by Vitagraph as a new starring vehicle for Alice Joyce.

Larry Semon has just completed a new comedy and will start in another entitled "The Grocery Clerk."

Read the CLIPPER Letter List

FRENCH THEATRE CLOSING

The theatre Parisian will close its mid-winter run at the Belmont on Saturday, and open for a four weeks' run at the Arcade, in Montreal on the following Monday. The Russian Isba, a company organized and directed by Serge Borowsky, will follow the French players at the Belmont. It was originally planned that, at the

expiration of their lease at the Belmont, the Theatre Parisian would open for an extended engagement in New Orleans, but the distraction of the Opera House there by fire, forced them to change their bookings.

Negotiations are at the present time under way for a return engagement of the French players at the Belmont for next spring.

ANSWERS TO QUERIES

(Continued from Page 13)

S. J.—You probably mean Kramer and Morton, who appeared under the name of "Two Black Dots."

F. B. D.—You can reserve seats at any of Keith's houses.

D. G.—David Belasco wrote it and David Warfield used it for some time.

E. O.—Winthrop Ames purchased the property adjoining the Little Theatre in May, 1915.

J. K.—"Under Fire" opened at the Hudson Theatre on Labor Day, 1915.

W. S. O. Marjery Rogers appeared with a number of big acts in vaudeville and also with her sister Mae. She is now married and has retired.

A. P.—The two girls with Johnny Small are sisters. One is Small's wife.

G. L. J.—B. F. Keith secured control of the Union Square Theatre on Sept. 18, 1893. He gave it over to the Palmer estate in 1915, which placed Ben Kahn in as manager.

J. I.—Frances Pritchard did appear in vaudeville for a short time with Harry Pemberton. She has recently been in a

production, but is now back in vaudeville with two young men in a dance act.

P. Y. E.—Marie Tempest, Graham Browne, Francis Wilson and Ann Muddock appeared in "The Duke of Killcrankie," which was a fifty-minute play by J. M. Barrie. It opened at the Lyceum Theatre, Sept. 16, 1915.

E. K.—William Smythe and Willie Smith are two different people. Willie Smith is a Hebrew comedian now doing a single. He formerly appeared with Edythe Baker.

P. J.—Lew Rose is now assistant manager at Moss' Hamilton Theatre. No, he is not the same Lew Rose who had the Dauphine Theatre in New Orleans.

R. T. C.—I know of no vaudeville act with such a scene as you mention. There have been a few bits on the screen and there was a scene of that sort in one of the recent Hippodrome productions.

M. E.—Do not know if Earl Benham is married or not. Write him a note and he will tell you.

B. C.—George Stone is not related to Fred Stone. Don't know who has the Junie McCree stage material.

NEW ACTS AND REAPPEARANCES

(Continued from Pages 11 and 12)

EDWARD ESMUNDE & CO.

Theatre—Proctor's 23d Street.

Style—Playlet.

Time—Twenty-five minutes.

Setting—Four, parlor.

Musical sketches are not very numerous hereabouts and, therefore, this act should prove somewhat of a novelty. The dialogue needs more snap and go to it, however.

The offering has to do with a certain old timer who, having made his pile and raised his family to social heights, is satisfied to take his place with the old fogies at a club, play poker, tell stories, and drink what there is left to drink. His wife, number two, by the way, and her daughter, imagine themselves the leaders of the higher musical cult of the city.

Morty, as the man is affectionately known to his wife, detests music of all kinds and is even unable to tell Annie Laurie from the National Anthem. To his mind, the battle hymn of the Republic is "We Won't Get Home Till the Morning." His wife and daughter try to teach him music, but, to borrow an ancient adage, one cannot teach an old horse new tricks and all their efforts are of no avail.

Of course, it goes without saying that Morty turns the tables and settles things to suit himself, much to the chagrin of Dorothy, his high-minded daughter, and his wife.

For the girl who plays Dorothy we have this to say: she is a very clever, capable pianist and could do better than the act she is now in. On the whole, the turn should find it easy sailing with family audiences everywhere, as it is an act that will appeal to them more strongly than to others. S. K.

THREE NITOS

Theatre—Proctor's 125th St.

Style—Eccentric acrobatics.

Time—Ten minutes.

Setting—Full stage.

Two men and one woman make up this act, which consists of a routine of exceptionally good acrobatic stunts. The woman is built heavily, but works as though she did not weigh more than 110 pounds. The men work in clown make-up and have a number of tumbling feats which we term "eccentric" for the main reason that most of them have never been seen before. The act also includes some strong man work, but the feature part lies in the tumbling, which is very good.

With a little time to smooth out the routine, they should give an excellent account of themselves.—G. J. H.

FOUR CALDRENS

Theatre—Audubon.

Style—Acrobatic.

Time—Ten minutes.

Setting—Full stage.

Two men and two women offer a variety of acrobatic work, from tumbling to balancing and then some risly work. The routine includes head to head stands and balancing while walking on the tops of glass lamps. The closing stunt, which takes in risly work, balancing and other styles, is a sensation. The four, or, rather, three, for one of the men's work consists mainly of helping with the apparatus, do their work without stalling and do it well. They should fit into the opening or closing spot on a big time bill with ease. G. J. H.

THE NEW YORK CLIPPER

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1408—Dave A. Hoffman—Lyric.
1409—Jack H. Boyle—Act.
1410—Simon & Kohlmar—Lyric.

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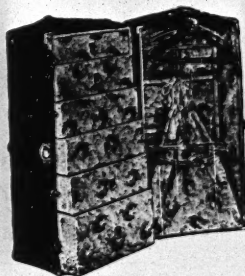
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